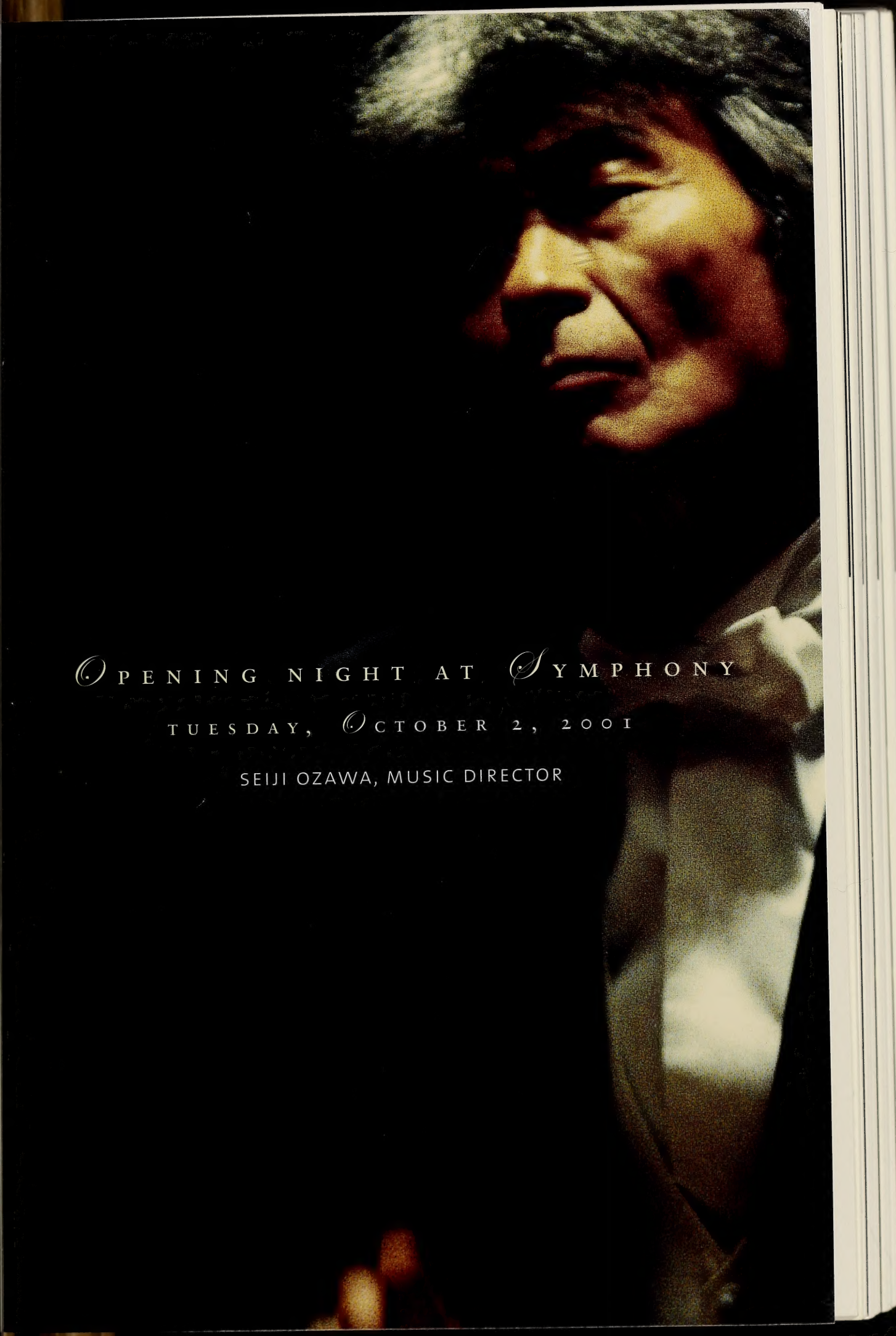


Opening Night at Symphony

TUESDAY, October 2, 2001

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On Display in Symphony Hall



An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.

Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebra-

tion," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*, and music of Britten, Ravel, and Debussy with soprano Sylvia McNair. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Other recordings include Berlioz's *Requiem*, Fauré's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





BOSTON SYMPHONY ORCHESTRA 2001-2002

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Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

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Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
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Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

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Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Participating in a system of rotated seating
‡On sabbatical leave
°On leave
§Substitute player

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

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*Tatiana Dimitriades
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*Si-Jing Huang
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*Nicole Monahan
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*Wendy Putnam
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OPENING NIGHT AT SYMPHONY 2001

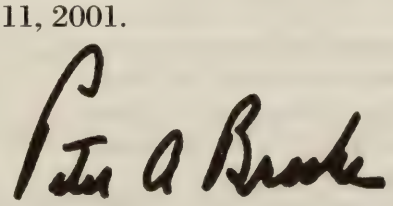
BOSTON SYMPHONY HALL

On behalf of the Boston Symphony Orchestra, its Trustees, and its Overseers, I wish to extend a warm welcome to you on Opening Night at Symphony 2001. This is not a happy time for this country or the world. As we embark on a season-long tribute to Maestro Seiji Ozawa and celebrate the culmination of a twenty-nine-year glorious journey with the Boston Symphony Orchestra, we are mindful that this time is a turning point for us all. We realize how lucky we are to enjoy freedom and liberty in an open society, and hope and trust that this will always be the case. We are acutely aware at this time that music is the eternal healer. Music helps us to look beyond the pain of today and focus on the promise of tomorrow. It reminds us that we are a civilized society, and it enforces our values and culture. Tonight Maestro Ozawa and the orchestra honor those who have fallen. Let us use this music to find solace in our grief and loss and point us to a happier future.

We wish to take this opportunity to express our gratitude to those who have made this evening possible. We are pleased to thank AT&T, which has been corporate sponsor for Opening Night at Symphony since 1998. Thanks also to the Boston Symphony Association of Volunteers, under the leadership of Diane Austin, for organizing tonight's events with the greatest dedication and care. We extend special thanks to Benefactor Chairs Gilda and Alfred Slifka, and to the BSAV Event Committee chairs Linda Fenton and Patricia Tambone.

The 2001-02 season will honor Seiji Ozawa's legacy with performances of many of his signature works and visits by his closest musical collaborators. Maestro Ozawa has devoted himself to the Boston Symphony for more than a quarter-century. The magical collaboration of Seiji Ozawa and the Boston Symphony Orchestra has created a distinctively rich sound, and the BSO has achieved new heights in its artistry. Throughout this season we will celebrate Maestro Ozawa's musical genius, his devotion to the BSO, and his enduring legacy.

Thank you for joining us this evening as we pay tribute to the victims and heroes of our nation's tragedy. For the extraordinary artistic achievements of the past twenty-nine years we thank Maestro Ozawa. For supporting these efforts, we thank our patrons and donors. The thoughts, prayers, and condolences of the entire Boston Symphony Orchestra family go out to the victims and families of all who were affected by the tragic events of September 11, 2001.



Peter A. Brooke
Chairman
Boston Symphony Orchestra Board of Trustees

In Memory and Tribute

September 11, 2001

"America the Beautiful"

The audience is invited to sing "America the Beautiful" with Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus.

Words for reflection, to be read by Blythe Danner

BACH "Air on the G string"

Following the playing of Bach's Air, we ask that the audience stand for a minute of silence as we think of those lost, those who have lost loved ones, and all those who have helped, and are helping, to restore order.

* * * * *

AMERICA THE BEAUTIFUL
(Katharine Lee Bates/Samuel Ward/arr. Alexander Courage)

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet
Whose stern, impassioned stress
A thoroughfare for freedom beat
Across the wilderness!
America! America!
God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O beautiful for heroes proved
In liberating strife.
Who more than self the country loved
And mercy more than life!
America! America!
May God thy gold refine
Till all success be nobleness
And every gain divine!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea!

In Memory and Tribute
September 11, 2001

"America the Beautiful"
The audience is invited to sing **verses one and four** of "America the Beautiful" with Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus. See page 14 of the program book.

The Boston Fire Department is represented by Fireman Elijah Magee, of Ladder Company 15, Boston Fire Department.

* * * * *

The Truly Great
by Stephen Spender
read by Blythe Danner

I think continually of those who were truly great.
Who, from the womb, remembered the soul's history
Through corridors of light, where the hours are suns,
Endless and singing. Whose lovely ambition
Was that their lips, still touched with fire,
Should tell of the Spirit, clothed from head to foot in song.
And who hoarded from the Spring branches
The desires falling across their bodies like blossoms.

What is precious, is never to forget
The essential delight of the blood drawn from ageless springs
Breaking through rocks in worlds before our earth.
Never to deny its pleasure in the morning simple light
Nor its grave evening demand for love.
Never to allow gradually the traffic to smother
With noise and fog, the flowering of the spirit.

Near the snow, near the sun, in the highest fields,
See how these names are fêted by the waving grass
And by the streamers of white cloud
And whispers of wind in the listening sky.
The names of those who in their lives fought for life,
Who wore at their hearts the fire's centre.
Born of the sun, they travelled a short while toward the sun
And left the vivid air signed with their honour.

BACH "Air on the G string"

Following the playing of Bach's Air, we ask that the audience stand for a minute of silence.

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Twenty-first Season, 2001-02

OPENING NIGHT 2001

Tuesday, October 2, at 6:30
SPONSORED BY AT&T

SEIJI OZAWA conducting

MENDELSSOHN — Overture (Opus 21) and Incidental music (Opus 61) to Shakespeare's *A Midsummmer Night's Dream*

Overture
Scherzo
Song with Chorus
Bewitching and Intermezzo
Nocturne
Awakening and Wedding March
Allegro comodo – Marcia funebre
A Dance of Clowns
Reprise of Wedding March
Finale (Song and Dance)

DAWN UPSHAW, soprano
SUSAN GRAHAM, mezzo-soprano
BLYTHE DANNER, speaker
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

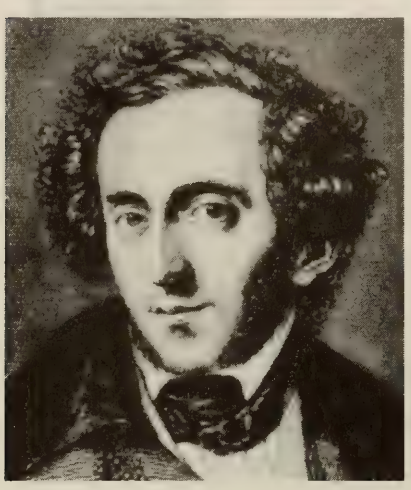
This performance by the Tanglewood Festival Chorus is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

Felix Mendelssohn
Overture (Opus 21) and Incidental music (Opus 61) to Shakespeare's
A Midsummer Night's Dream



Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn to distinguish the Protestant Mendelssohns from the Jewish ones when Felix's father actually took that step in 1822, the children having been baptized as early as 1816. The work to be heard here is actually two compositions written sixteen years apart, as detailed below. The overture to A Midsummer Night's Dream *(published as Mendelssohn's Opus 21) was completed on August 6, 1826, and performed in Stettin in a concert given by Carl Loewe on April 29, 1827. Mendelssohn did not compose the remainder of the score (Opus 61) until 1843; this was first performed privately at the Neuer Palais in Potsdam on October 14, 1843, and publicly four days later at the Berlin Schauspielhaus. Excerpts from Mendelssohn's* Midsummer Night's Dream *music have been performed in Boston Symphony concerts since Georg Henschel first programmed the Wedding March in March 1882. Henschel also led the orchestra's first performance of the overture, in February 1883. Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Erich Leinsdorf, Colin Davis, Joseph Silverstein, and Seiji Ozawa (the most recent subscription performances, in October 1992, followed by tour performances in South America) have also conducted the orchestra in excerpts from Mendelssohn's score. Emil Paur led the BSO in its first performances of the complete work in April 1894, with Marie B. Smith, Harriet S. Whittier, George Riddle as "reader," and the Cecilia Society. Since then, only Erich Leinsdorf (first in November 1962, and on three later occasions at Tanglewood) and Seiji Ozawa (in October 1992 in Boston and New York, and in July 1996 at Tanglewood) have led the orchestra in the complete incidental music, though Rafael Frühbeck de Burgos led a nearly complete performance at Tanglewood this past July 13, 2001. The score of the overture calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, ophicleide (an obsolete instrument now usually replaced by a tenor tuba, though in this performance, BSO bass trombonist Douglas Yeo will play an ophicleide made by Roehn in Paris in 1855), timpani, and strings. The remainder of the score adds a third trumpet, three trombones, triangle, and cymbals, plus vocal parts (soprano and mezzo-soprano solos, and a four-part chorus of women).*

The case of Mendelssohn allows us a glimpse into the mysteries of musical genius afforded by only a few other youthful masters (Mozart and Schubert come to mind). Though both Mozart and Schubert traveled farther on their musical paths after a precocious beginning, neither of them had produced, before their eighteenth year, a work as brilliant as Mendelssohn's Octet (composed when he was sixteen) or the overture to *A Midsummer Night's Dream* (written a year later). To add to the wonderment, consider this: neither Schubert nor Mozart would probably have been able to—and certainly neither would have cared to—go back to one of their earliest major works and match it in style when they were twice the age at which they had composed it. But this is exactly what Mendelssohn did with the full incidental music to Shakespeare's play.

Mendelssohn had every opportunity to develop his musical culture once his talent

became evident. His father provided the best teachers available in Berlin and organized regular Sunday musicales in the Mendelssohn house, engaging performers from the orchestra of the royal court. It was for these events that the boy began to write music himself and to learn important lessons in musical structure and effect by hearing performances almost as soon as the ink was dry. (Felix was not the only composer in the family either; his sister Fanny had a remarkable creative talent that has only recently come to be recognized.) Just as he was entering into his teens, he turned out a remarkable assortment of twelve string symphonies in just over half a year. This was only a small part of his output of juvenilia, ranging from chamber music to modest orchestral works to small operas actually performed in the household (one of these is called *The Uncle from Boston*!).

In addition to music, Felix received the best possible general education. He was bright, quick, and receptive, spoke several languages well, danced exquisitely, illustrated his letters and journals with pen and ink drawings of considerable flair, and translated one of Terence's comedies from the original Latin. He traveled widely and enjoyed a wide acquaintance of creative and intellectual leaders (already by 1825—when he was sixteen—he had met Cherubini, Hummel, Moscheles, Rossini, Meyerbeer, and other leading musicians in Paris; his family was personally acquainted with Goethe). Once the family settled in Berlin in 1825, the Mendelssohn home became the most important salon in the city, frequented by the scientist Humboldt and the philosopher Hegel, as well as people who were to play various roles in the young composer's life, among them the critic Adolf Bernhard Marx, who became a musical confidant and adviser.

The idea of writing an overture to *A Midsummer Night's Dream* evidently came to Felix when he and Fanny were reading the play together (in the translation by Schlegel which, to Germans, is almost more highly regarded than Shakespeare's original is by us). He originally wrote the overture for two pianos, so that he could perform it with her. But he orchestrated it almost at once, and it quickly attained performance and general popularity.

The sheer polish of the early Octet and *Midsummer Night's Dream* overture has given rise to the notion that Mendelssohn composed effortlessly and that, after reaching a brilliant early peak before he was eighteen, he never developed further. Recent studies of his manuscripts give the lie to this image: Mendelssohn labored carefully and long over his scores, revising, emending, taking the utmost pains to produce a perfectly finished work. Indeed, he refused to allow a large number of major scores to be pub-




Tanglewood



THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

lished because he was not yet satisfied with them; astonishing as it may seem, he included the *Italian* Symphony, one of his finest compositions, in this category!

We know from the memoirs of the critic Marx that Mendelssohn made major revisions in the overture to *A Midsummer Night's Dream* even as he was composing it. In this case, the revisions were largely made because of Marx's criticisms of the draft:

> A few days later [after announcing his intention to compose the overture], he, the happy, free one, was back again with the score, complete up to the second part. The dance of the elves with its introductory chords was as one would later know it. Then—well, then there followed an overture, cheerful, pleasantly agitated, perfectly delightful, perfectly praiseworthy—only I could perceive no *Midsummer Night's Dream* in it. Sincerely feeling that it was my duty as a friend, I told him this in candor. He was taken aback, irritated, even hurt, and ran out without taking his leave.

Before long, though, Mendelssohn sent Marx a note agreeing with his judgment and asking for advice. Marx advised the young man that, in his view, an overture should give "a true and complete reflection of the drama." He encouraged Mendelssohn to find musical ideas that would suggest all of the diverse elements of Shakespeare's comedy—the fairies, the mortal lovers, the prince, the rustics, Bottom with the ass's head, and so on. Though he first insisted all of this was impossible, Mendelssohn in fact achieved exactly what Marx urged him to try. When the work was given its first performance in the Mendelssohn household (presumably in the two-piano version, played by Felix and Fanny), the boy's father announced to the assembly that the overture was actually more Marx than Mendelssohn. But the critic demurred: "The original idea and execution belonged to Felix; the advice I had given was my duty and my only part in it."



William Shakespeare

Without question the overture is one of Mendelssohn's most remarkable accomplishments. Into the presumably restrictive context of an overture, cast in sonata form, he introduced a varied panoply of musical ideas, each with its own distinctive color and character, that could be taken to represent elements of the play, then shaped them into a pattern that is thoroughly satisfying whether one knows the play or not. He created the very image of fairydom for music—delicate and light-footed—while not forgetting the low comedy of Bottom's dream.

The first four measures instantly transport us to a mysterious world: four woodwind chords in the key of E, beginning with just two flutes and adding clarinets in the second measure, bassoons and one horn in the third, and oboes and a second horn in the fourth. Of these opening measures, the third is the most magical of all; it surprises us by borrowing its harmony from the minor key, hinting at subtle dark worlds behind the brightness of Shakespeare's comedy. Then, after the fourth chord reestablishes E major, the upper strings enter—on E minor!—and whirl us off into the delicate world of the fairies' dance, occasionally stopping suddenly on softly dissonant woodwind chords, then rushing onward. The entrance of the full orchestra, again in E major, brings on the world of mortals, with all their noise and bustle and a transition to the dominant for music patently connected to the two pairs of lovers who get so frightfully mixed up during the course of the plot. A heavy pounding repeated note in the bass brings on the rustics with their antic dance and the "hee-haw" of poor "translated" Bottom.

Mendelssohn would surely never have returned to his early masterpiece had not King Friedrich Wilhelm IV ascended the throne in Berlin upon the death of his father

on June 7, 1840. Great reforms in all aspects of political and cultural life were expected from the new monarch, who wanted Mendelssohn to be in charge of his new plans. This meant moving from Leipzig, where he was happy with his work at the Gewandhaus, for undefined responsibilities in the capital. In the end, Mendelssohn arranged to receive only half-salary in Berlin so that he could retain the position in Leipzig as well. By 1843 the king expressed a wish that a series of dramatic productions with incidental music should be continued. Several productions were proposed; of these, Mendelssohn chose to expand his music for *A Midsummer Night's Dream* into a full score of incidental music, including entr'actes, dances, songs, and some brief melodramas (that is, instrumental music that would accompany spoken parts of the play). In undertaking this task, he made the conscious decision to return to the overture, written when he was half his current age, and, whenever possible, use it as a basis for the expansion. He did this with wonderful skill and effectiveness, so that no one who did not happen to know the history of the work would ever guess that it was not created in a single act of the imagination.

The **Scherzo** introduces the second act; its feather-light, staccato woodwind dance anticipates the opening of Act II and the gathering of the fairies, who hold their midnight revels in the woods.

Following the arrival of the fairy king Oberon and his queen Titania, Titania bids her attendants "Sing me now asleep," and they oblige with a lullaby, set by Mendelssohn as a **Song with Chorus** for women's voices.

You spotted snakes, with double tongue,
Thorny hedgehogs, be not seen;
Newts and blindworms, do no wrong,
Come not near our Fairy Queen.
Hence away, hence away!

Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby;
Never harm,
Nor spell nor charm
Come our lovely lady night.
So good night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legged spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offense.

Philomel with melody, etc.
Hence away! Now all is well.
One aloof stand sentinel.

[*Act II, scene 2*]

The **Intermezzo** serves as an entr'acte between acts II and III; Mendelssohn begins with passionate music expressing the anguish of Hermia, who has awakened to find herself deserted by her beloved Lysander, but this fades away and yields to lightly comic material anticipating the rise of the curtain, when we will see the assembled rustics ready to rehearse their play in the woods.

The **Nocturne** suggests the picture of the sleeping lovers. Puck's application of the love potion to the wrong parties has made a splendid mess of things, but by the end of Act III, all four of the lovers have been led a merry chase until they collapse in exhaustion. The solo horn evokes the tranquility of the woods and the lovers' sleep, though

intimations of foregoing passions still remain in the middle section. The brightening at the end suggests the soft approach of dawn's light to prepare for the rise of the curtain on Act IV.

Theseus (Duke of Athens), Hippolyta (Queen of the Amazons), and Hermia's father encounter the four lovers in the woods, with romantic sentiments once again properly directed. The Duke gives them permission to be married jointly with him on the day set for his own wedding to Hippolyta. The act ends with intimations of nuptials, signalled by its entr'acte, the **Wedding March**, probably the best-known piece Mendelssohn ever wrote. No matter now frequently it is performed, it stays fresh because of the composer's ingenious opening, which begins with a fanfare in C major and suddenly, at the entrance of the full orchestra, seems to jump to an entirely different key for the main phrase of the march.

During the final act, the rustics offer to present their play, guaranteed to be both "tedious and brief" as well as "merry and tragic." "Pyramus and Thisbe" entertains the guests (**Allegro comodo – Marcia funebre**), but the Duke begs off the epilogue and chooses the rustics' alternative entertainment, a dance. This **Dance of Clowns** grows ingeniously out of a few tiny motives in the overture.

Following the evening's entertainment, all the mortals betake themselves to bed. A brief reprise of the Wedding March makes way for the return of the fairies. As Oberon and Titania appear, we hear again the four woodwind chords that opened the overture; the fairies trip in to spread their music and charms throughout the house.

Through this house give glimmering light,
By the dead and drowsy fire,
Every elf and fairy sprite
Hop as light as bird from brier.
And this ditty, after me,
Sing, and dance it trippingly.

First rehearse the song by rote,
To each word a warbling note.
Hand in hand, with fairy grace,
Will we sing, and bless this place.

Through this house give glimmering light, etc.

Then, at Oberon's command, the fairies trip away, leaving Puck to take his leave of the audience to the final sounding of the four magical woodwind chords.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

More . . .

Books in which to read about Felix Mendelssohn include *The New Grove Early Romantic Masters 2*, which contains Karl-Heinz Köhler's Mendelssohn article from the 1980 edition of the New Grove Dictionary of Music and Musicians (Norton paperback, also including the Grove articles on Weber and Berlioz), Eric Werner's *Mendelssohn: A New Image of the Composer and his Age*, translated by Dika Newlin (Macmillan), Philip Radcliffe's *Mendelssohn* in the Master Musicians series (Schirmer), George Marek's *Gentle Genius*, which is more concerned with the composer's background and milieu than with specifics of the music (Funk & Wagnalls), the anthology *Mendelssohn and his World*, edited by R. Larry Todd (Princeton University Press), and Herbert Kupferberg's *The Mendelssohns: Three Generations of Genius* (Scribners). The Mendelssohn article in the recently revised (2001) New Grove is by R. Larry Todd. Seiji Ozawa and the Boston Symphony Orchestra have recorded the overture and complete incidental music to *A Midsummer Night's Dream* with Kathleen Battle, Frederica von Stade, and the women of the Tanglewood Festival Chorus, with Dame Judi Dench as narrator (Deutsche Grammophon). Erich Leinsdorf recorded the overture and complete incidental music with the orchestra in 1963 for RCA. Colin Davis recorded the overture, scherzo, nocturne, and wedding march with the BSO in 1975 for Philips. A noteworthy older recording (from 1957) of the overture and much of the incidental music, recently transferred to compact disc, has Peter Maag conducting the London Symphony Orchestra (Decca Legends).

—Marc Mandel

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Dawn Upshaw



Whether performing on the opera or recital stage, as a proponent of new music or musical theater, or in television or recording, Dawn Upshaw has won the devotion of an exceptionally diverse audience throughout the world. Applauded in the opera houses of New York, Paris, Salzburg, and Vienna for her portrayals of the great Mozart roles (Pamina, Ilia, Susanna, Despina), she is also renowned for her work in twentieth-century repertoire. She has performed as Anne Trulove in numerous productions of *The Rake's Progress* and as Mélisande in *Pelléas et Mélisande* both in Paris and at the Met. In Salzburg, she sang the role of the Angel in the celebrated production and recording of Messiaen's *Saint François d'Assise*. In 2002, she will reprise three roles written for her: Daisy Buchanan in John Harbison's *The Great Gatsby* at the Metropolitan Opera; the Countess of Tripoli in Kaija Saariaho's *L'Amour de loin*, both at the Châtelet in Paris and at the Santa Fe Opera; and as a soloist in John Adams's *El Niño* at the Amsterdam Concertgebouw. Ms. Upshaw is a favored collaborator of many leading musicians and stage directors of our day, including Richard Goode, the Kronos Quartet, James Levine, Esa-Pekka Salonen, and Peter Sellars. Recent projects include Peter Sellars's staging of Bach's Cantata No. 199 at the Salzburg and Tanglewood festivals and a United States recital tour with Richard Goode, including a sold-out Carnegie Hall appearance. This season she returns with James Levine to Carnegie's Weill Hall in *Pierrot Lunaire*, and appears with Sir Simon Rattle and the Philadelphia Orchestra and with Christoph Eschenbach and the Orchestre de Paris. In recital this season with pianist Gilbert Kalish, she appears through-

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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the best in his farewell year!

out North America, at London's Wigmore Hall, at the Théâtre de Champs d'Elysées in Paris, and at the Concertgebouw in Amsterdam. Since 1993 Ms. Upshaw has given over thirty-five world premieres, including songs by Henri Dutilleux, Osvaldo Golijov, and Gabriela Ortiz, among many others. The million-selling recording of Henryk Górecki's Symphony No. 3 is but one of the award-winning Nonesuch discs that feature her in music of today. "I Wish It So" and "Dawn Upshaw Sings Vernon Duke" attest to an affinity for popular song. This season, Ms. Upshaw is featured on Bravo in a documentary portrait touching on her work with Richard Goode, Peter Sellars, and Eric Stern. She has also hosted PBS's "Copland Centennial Celebration," among many other programs. Dawn Upshaw was awarded an honorary doctorate by Yale University in 2001, following similar honors from the Manhattan School of Music and Illinois Wesleyan University, where she earned her graduate and bachelor's degrees, respectively. An alumna of the Tanglewood Music Center, she was a winner of the 1984 Young Concert Artists auditions and of the 1985 Walter W. Naumburg Competition. She was also a member of the Metropolitan Opera Young Artists Development Program, which provided her first appearances on the opera stage. Born in Nashville, Tennessee, and raised in Park Forest, Illinois, she now lives near New York City with her husband and their two children. Since her BSO debut at Tanglewood in a concert celebrating Leonard Bernstein's seventieth birthday in 1988, Ms. Upshaw has been a frequent guest of the BSO, including her most recent Symphony Hall concerts in January 1999 and her most recent Tanglewood performances this past August.

Susan Graham



Susan Graham has emerged as one of today's most sought after singers. Her portrayals of the most demanding lyric mezzo-soprano roles and her interpretations of art song and symphonic literature have led to performances on the world's leading concert and recital stages and in a distinctive catalog of recordings. This fall she celebrates the tenth anniversary of her Metropolitan Opera debut with performances of Mozart's *Idomeneo* under the direction of James Levine. During February and March 2002, she will appear in recital with pianist Malcolm Martineau in Paris, Berlin, London, Lisbon, and Amsterdam, among other cities. In March and April, Ms. Graham reprises her role of Idamante in *Idomeneo* at the Paris Garnier under Iván Fischer; she travels to the Théâtre de la Monnaie in Brussels in May and June for Berlioz's *The Damnation of Faust* under Antonio Pappano. Besides her performances in well-known operas, Ms. Graham has also created new roles in world premieres. In September 2000 she starred in the San Francisco Opera premiere of Jake Heggie and Terrence McNally's *Dead Man Walking*. In 1999-2000 she created the role of Jordan Baker in John Harbison's *The Great Gatsby* at the Metropolitan Opera. Ms. Graham's solo and opera recordings have met with great critical acclaim. In February 2001 Erato released "Il tenero momento" featuring arias of Gluck and Mozart; this was nominated for a 2001 *Gramophone* Magazine Award for Best Recital Disc and was the recipient of the Grand Prix de l'Académie du disque (Prix Gabriel Fauré). Her highly acclaimed first Erato album, "Songs of Ned Rorem," was released in April 2000. She is featured with Renée Fleming and Natalie Dessay on Erato's recording of Handel's *Alcina* with Les Arts Florissants led by William Christie, and with Renée Fleming and Barbara Bonney on a Decca disc of Strauss opera excerpts led by Christoph Eschenbach. In 1998 Sony released her highly acclaimed recording of Reynaldo Hahn songs, "La Belle Epoque," which won the 1999 German Echo Klassik award and the Critics Choice Award from National Public Radio's *Performance Today*. This followed her first solo album, which included *Les Nuits d'été* and opera arias by Berlioz with John Nelson leading the Orchestra of the Royal Opera House. This season Erato will release two discs featuring Ms. Graham: a complete recording of *Dead Man Walking*, and a new solo disc of French turn-of-the-century operetta. Born in Roswell, New Mexico, Susan Graham studied at Texas Tech University and the Manhattan School of Music. She is a winner of the Metropolitan Opera National Council Auditions and has been honored with the Schwabacher Award from the San Francisco Opera's Merola Program and a Career Grant from the Richard Tucker

Foundation. In 2001, the French government honored her with the distinction of Chevalier of the Order of Arts and Letters, recognizing eminent artists and writers who have contributed significantly to furthering the arts in France and throughout the world. Susan Graham made her Boston Symphony debut in music of Berlioz, performing with Seiji Ozawa and the orchestra in Boston, Tokyo, and Hong Kong in November and December 1994. Her most recent subscription performances were in November 1996 and her most recent Tanglewood appearances in July 1999.

Blythe Danner



A veteran actress with a demure yet commanding screen presence, Blythe Danner has had a distinguished and diverse career, moving seamlessly and successfully through film, television, and theater. Among her lengthy film credits are *Homage*; *The Prince of Tides,* directed by Barbra Streisand; three Woody Allen films, including *Alice* with William Hurt; Neil Simon's *Brighton Beach Memoirs*, and *The Great Santini* with Robert Duvall. She co-starred in the 1997 Costa-Gavras film *Mad City,* opposite John Travolta and Dustin Hoffman, and has also appeared in *The X-Files Movie*, *No Looking Back* directed by Ed Burns, and *Farmhouse.* In the spring of 1999 she co-starred in *Forces of Nature* with Sandra Bullock and *The Love Letter* with Kate Capshaw. Her most recent film was the box office hit *Meet The Parents,* in which she starred with Robert DeNiro and Ben Stiller. In television, Ms. Danner starred in such movies as *Judgment* (HBO–Cable Ace nomination), *A Love Affair: Eleanor and Lou Gehrig's Story*, *Too Far To Go*, and *Guilty Conscience* with Anthony Hopkins. She has done episodic television, starring in two series, *Adam's Rib* and *Tattinger's,* and guest starring in such series as *M.A.S.H.* and *St. Elsewhere*. In 1997 she was nominated for a Cable Ace Award for *A Call To Remember* with Joe Mantegna. Her theater resume is as extensive as it is impressive. She received a Tony for her Broadway debut in *Butterflies Are Free* and Tony Award nominations for roles in *A Streetcar Named Desire* and Harold Pinter's *Betrayal*. Other Broadway credits include *The Philadelphia Story*, *Blithe Spirit*, and the recent production of the *Deep Blue Sea*. Ms. Danner has been a member of the Williamstown Theater Festival for over twenty years and has also appeared at such leading venues as the Theater Company of Boston, Trinity Square Playhouse, the Mark Taper Forum in Los Angeles, the Repertory Company of Lincoln Center in New York, and the New York Shakespeare Festival. Many of her roles have been in the classics, from Shakespeare to Chekhov to George Bernard Shaw to Tennessee Williams. Ms. Danner most recently appeared on Broadway in the hit revival of *Follies.* Born in Philadelphia, she holds a drama degree from Bard College in New York and honorary doctoral degrees from Williams College and Hobart/William Smith Colleges. This is her Boston Symphony Orchestra debut.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. This past summer, in addition to their performances with the Boston Symphony Orchestra, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony

Orchestra for tour performances in Hong Kong and Japan, chorus's first performance overseas. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The group has also collaborated with both the Boston Symphony Orchestra and Boston Pops Orchestra on numerous recordings. In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. Mr. Oliver has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and in May 1999 prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan. This season he will conduct the Carnegie Hall Choral Workshop in preparation for Mr. Previn's January 2002 Carnegie Hall performance of Brahms's *Ein deutsches Requiem*.

Women of the Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Julie-Ann Aguhob
Carol Amaya
Phyllis Benjamin
Michele M. Bergonzi
Christina J. Bonati
Jenifer Lynn Cameron
Susan Cavalieri
Catherine C. Cave
Patricia Cox
Christine Pacheco Duquette
Stefanie J. Gallegos
Laura C. Grande
Kathy Ho
Nancy Kurtz
Barbara Levy
Laura Mennill
Kieran Murray
Kimberly Pearson
Joei Marshall Perry
Livia Racz
Johanna Schlegel
Pamela Schweppe
Lynn Shane
Joan P. Sherman
Patricia J. Stewart
Gillian Swan
Angela M. Vieira
Alison L. Weaver
Gwendolyn Williams

Mezzo-sopranos
Maisy Bennett
Betty B. Blume
Janet L. Buecker
Sue Conte
Ethel Crawford
Barbara Naidich Ehrmann
Paula Folkman
Dorrie Freedman
Irene Gilbride
Evelyn Eshleman Kern
Sheryl Krevsky
Gale Livingston
Kristen McEntee
Louise-Marie Mennier
Fumiko Ohara
Petra Pacaric
Catherine Playoust
Mimi Rohlfing
Kathleen Schardin
Rachel Shetler
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Marina Voronina
Jennifer Walker
Christina Lillian Wallace
Marguerite Weidknecht

Felicia A. Burrey, Chorus Manager
Julie Giattina, Assistant Chorus Manager
Frank Corliss, Rehearsal Pianist

IN MEMORIAM
The Tanglewood Festival Chorus dedicates its performance this evening to Ted Hennessey, the husband of chorus member Melanie Salisbury. Ted was a passenger on American Airlines Flight 11 on September 11, 2001.

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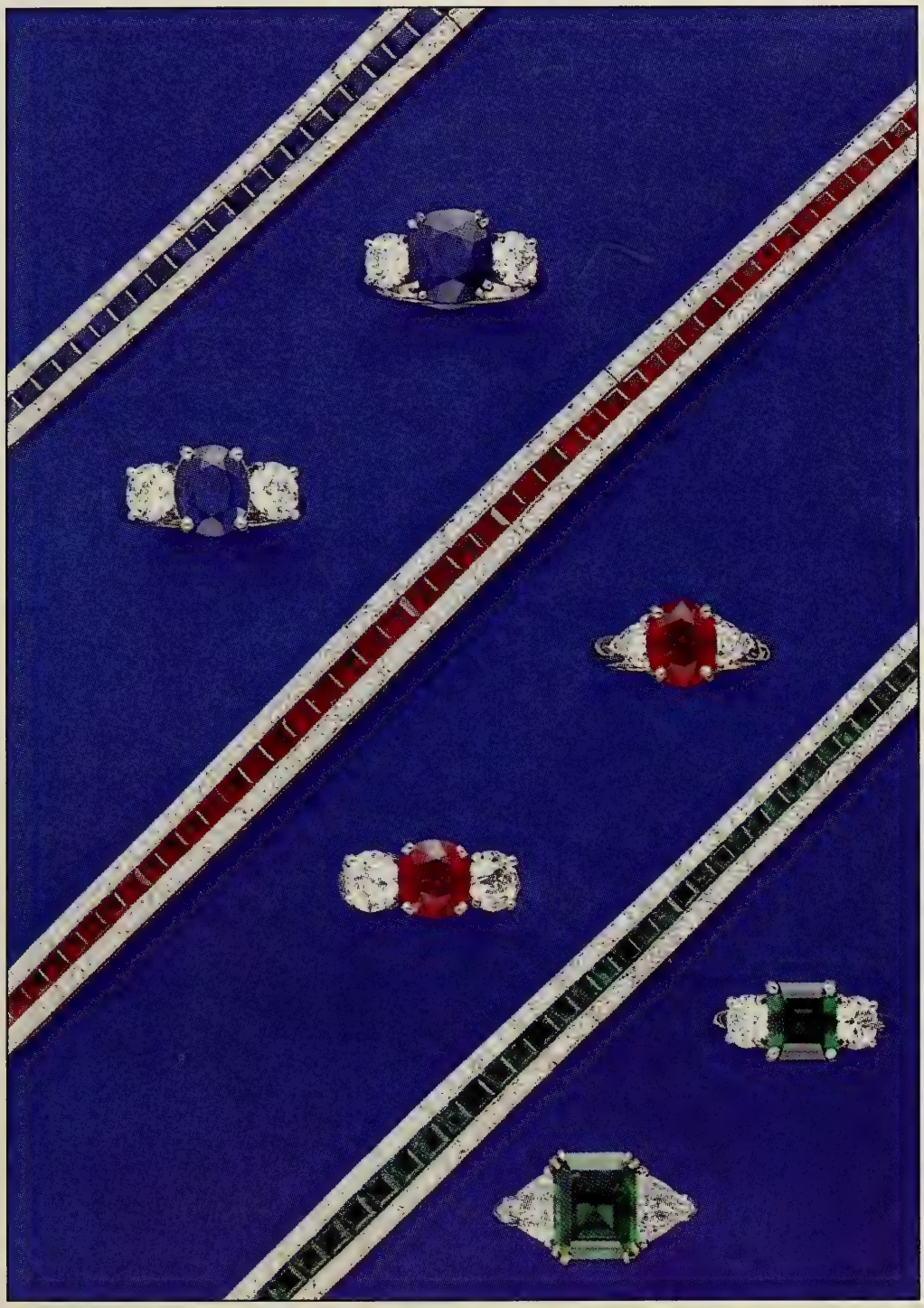
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This week's Pre-Concert Talks are given by Marc Mandel, BSO Director of Program Publications.

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BSO

"Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000," a 12CD Box Set of BSO Broadcasts, Available Now

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra, in collaboration with IMG Artists, London, has released an exclusive twelve-disc set of historic performances from the BSO's broadcast archives. More than forty works are included, encompassing more than fifteen hours of music. Seiji Ozawa is represented on two discs (music of Stravinsky and Messiaen featuring the Tanglewood Festival Chorus; music of Frank Martin and Richard Strauss featuring BSO principal players; and Bartók's *Bluebeard's Castle* with Yvonne Minton and Gwynne Howell). Five of the discs are devoted to Ozawa's five predecessors as music director—Pierre Monteux (music of Strauss and Vaughan Williams, drawn from guest appearances during the Munch era), Serge Koussevitzky (Bartók, Liadov, and Bernstein), Charles Munch (an all-French disc), Erich Leinsdorf (Janáček, Shostakovich, Wagner, Smetana), and William Steinberg (Bruckner's Symphony No. 8). Another disc features Michael Tilson Thomas, Colin Davis, and Bernard Haitink, who have all held the title "principal guest conductor" with the orchestra. Three discs are devoted to distinguished guest conductors including Guido Cantelli, Aaron Copland, Carlo Maria Giulini, Rafael Kubelik, Igor Markevitch, Dimitri Mitropoulos, Thomas Schippers, Leopold Stokowski, Klaus Tennstedt, and Bruno Walter. Longtime BSO concertmasters/assistant conductors Richard Burgin (under Koussevitzky and Munch) and Joseph Silverstein (under Leinsdorf, Steinberg, and Ozawa) are also featured, as is Leonard Bernstein, who is heard as pianist in the 1949 world premiere of his Symphony No. 2, *The Age of Anxiety*, under Koussevitzky. The final disc has a variety of smaller works and rehearsal excerpts. Also included are extensive liner notes from the original BSO program books, reminiscences by former orchestra members, newspaper review quotes, artist biographies, and a 140-page commemorative booklet including histories of the BSO broadcasts, the BSO, and Symphony Hall, plus additional essays, archival illustrations, and a cumulative BSO roster for the period represented in the set. On sale at the Symphony Shop, this limited edition set is available for $225. It can also be purchased by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; or at selected Virgin Megastores, including the new Boston store opening in November.

WGBH and the BSO: Celebrating a 50-Year Tradition

This Saturday, October 6, 2001, marks the fiftieth anniversary of a remarkable tradition. It was on Saturday night, October 6, 1951, at 8:30 p.m. that Boston radio station WGBH-FM aired its inaugural broadcast—the opening Boston Symphony program of that season, heard in its entirety, including Mozart's *Masonic Funeral Music*, Strauss's *Death and Transfiguration*, and Tchaikovsky's *Pathétique* Symphony, all under the direction of then music director Charles Munch, and played in memory of Serge Koussevitzky, who had died the previous June. The week's BSO program book noted that "The Boston Symphony [was] proud to be a participant in a new, non-commercial educational FM radio station," observing also that "FM listeners of Greater Boston...may now add to their abundance [of other radio programming] live Boston Symphony concerts." The station operated from studios newly constructed in Symphony Hall, with a microwave link on the roof relaying all programs to the transmitter on Great Blue Hill in Milton, from which the station derived its call letters. The initial broadcast included remarks by Ralph Lowell, who spearheaded the Lowell Institute Cooperative Broadcasting Council made up of local educational and cultural leaders who helped to create and advise the station; WGBH manager Parker Wheatley, who was also the council's director; Charles Munch, and Aaron Copland, who was that year's Norton Professor at Harvard University. Since that first WGBH broadcast in October 1951, the BSO's Friday-afternoon and Saturday-evening concerts have been carried live locally in full. Though the BSO was heard live on radio as early as



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January 1926, the orchestra's concerts did not air continuously in the following decades; nor were they always carried complete. Today WGBH continues to carry the BSO's Friday-afternoon concerts from Symphony Hall and its Sunday-afternoon concerts from Tanglewood, representing the longest continuous relationship between an orchestra and broadcaster in this country. The Boston Symphony Orchestra extends its congratulations and thanks to WGBH on this significant anniversary.

Symphony Hall Tours

During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. and every Wednesday except December 26 at 4:30 p.m. The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9392.

Boston Symphony Chamber Players 2001-02 Season at Jordan Hall—Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of music by Britten, Yehudi Wyner, and Mozart on Sunday, October 28, at 3 p.m. The series continues with music of Mozart, Harbison, Dutilleux, and Brahms on February 3, with baritone William Sharp as guest artist; a program with guest pianist André Previn, to include music of Poulenc and Lerdahl, on March 24; and music of Schulhoff, Golijov, and Brahms on April 28. Subscriptions for the four-concert series are available at $96, $70, and $54. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street. For specific program information, please see the advertisement on page 34 of this program book.

Nathan and Lillian Miller

Peter Serkin's appearance as guest artist this week with the Boston Symphony Orchestra is made possible by the Nathan R. Miller Family Guest Artist Gund given in honor of Seiji Ozawa. The BSO greatly appreciates the generous support of Nathan and Lillian Miller. A BSO Overseer since 1988, Nathan is perhaps most well-known for his gift of the Miller Room in the Cohen Wing of Symphony Hall. Nathan and his wife Lillian, a graduate of the New England Conservatory of Music, both have a strong commitment to music and the universal joy it brings. The Millers' regard for BSO Music Director Seiji Ozawa as one of the leading conductors of our time prompted them in 1985 to establish the Seiji Ozawa Endowed Conducting Fellowship at the Tanglewood Music Center. They endowed the Lillian and Nathan R. Miller Chair in the cello section of the BSO in 1987. They have named seats in Symphony Hall as well.

Both of the Millers are partners in the prestigious Nathan R. Miller Properties, Ltd. As a child, Mr. Miller attended Agassiz Village, a summer program for inner city and suburban children. He now serves as Chairman of the Board for Agassiz Village. Mr. Miller's support for his alma mater, Bentley College, has endowed the Nathan R. Miller Family Scholarship as well as a dormitory. Mrs. Miller serves as a Director of the Alzheimer's Association of Palm Beach. The BSO warmly thanks these generous and caring patrons of the arts for their support.

SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebra-

tion," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*, and music of Britten, Ravel, and Debussy with soprano Sylvia McNair. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Other recordings include Berlioz's *Requiem*, Fauré's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





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Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡On sabbatical leave
°On leave
§Substitute player

**Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

**Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

**Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

**Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

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Stephanie Morris Marryott and Franklin J. Marryott chair

**Nicole Monahan
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**Wendy Putnam
Mary B. Saltonstall chair

**Xin Ding
Kristin and Roger Servison chair

Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

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Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

**Nancy Bracken
‡Aza Raykhtsaum
**Bonnie Bewick
**James Cooke
**Victor Romanul
Bessie Pappas chair
**Catherine French
**Kelly Barr
**Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
**Mark Ludwig
**Rachel Fagerburg
**Kazuko Matsusaka
**Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

**Jerome Patterson
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

**Jonathan Miller
Charles and JoAnne Dickinson chair

**Owen Young
Rosemary and Donald Hudson chair

**Andrew Pearce
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

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Marshall Burlingame
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A Brief History of the Boston Symphony Orchestra

Now in its 121st season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

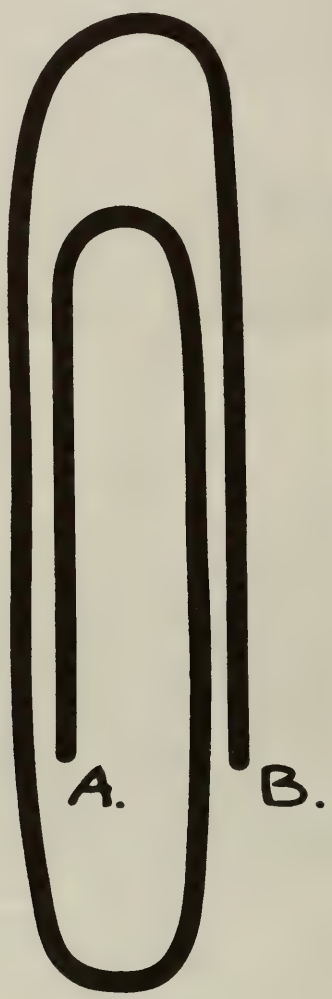


Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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of Symphony Hall, and the rich history of music performed and introduced to the world here since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

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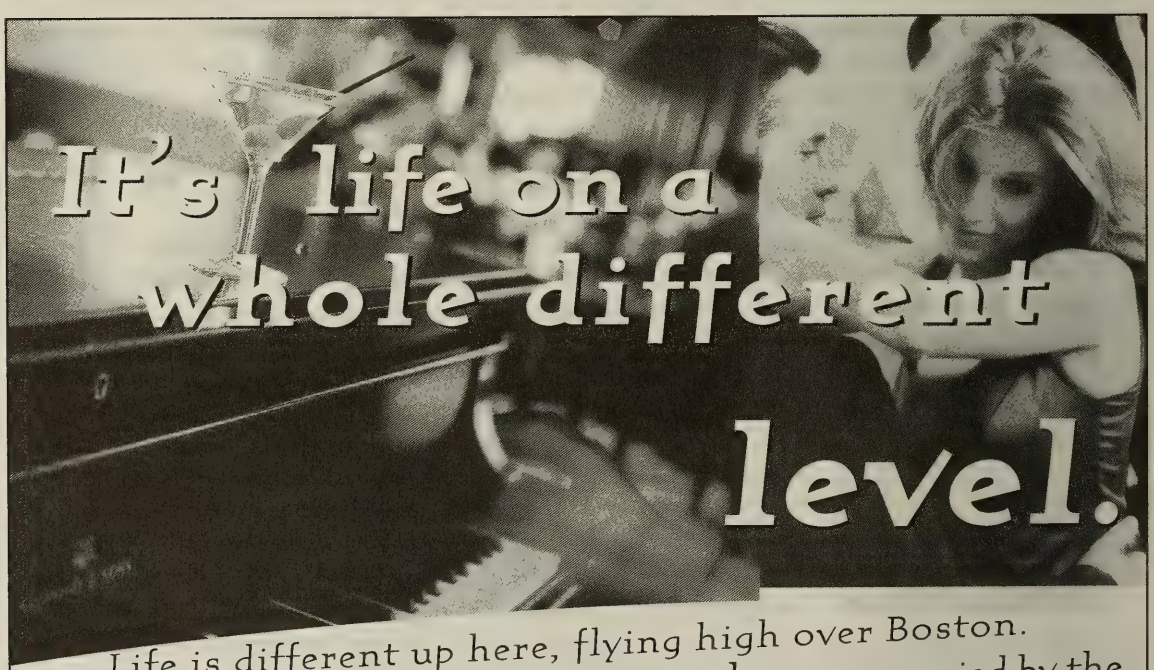
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realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boson Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Now in his twenty-ninth and final season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, Bright Sheng, Toru Takemitsu, and Sir Michael Tippett. The 2001-02 season brings the world premieres of newly commissioned works from Michael Colgrass and André Previn. Under Mr. Ozawa's direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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2. Nov. 30, 2001, 8:00 pm	**Dec. 2, 2001, 2:30 pm**
Mozart: Piano Trio in E, K 542 Scott Wheeler: Dragon Mountain Brahms: Piano Trio in C Minor, Op. 101	
3. Jan. 18, 2002, 8:00 pm	**Jan. 20, 2002, 2:30 pm**
Schubert: Piano Trio in E- flat, Op. 100 Shostakovich: Piano Quintet, Op. 57	
4. Mar. 15, 2002, 8:00 pm	**Mar. 17, 2002, 2:30 pm**
Beethoven: String Quartet 11, "Serioso" Ravel: String Quartet Bartók: String Quartet No. 1	
5. Apr. 26, 2002, 8:00 pm	**Apr. 28, 2002, 2:30 pm**
Beethoven: Serenade in D for String Trio Schoenberg: Quartet No. 2 for Strings & Soprano in F-sharp minor	

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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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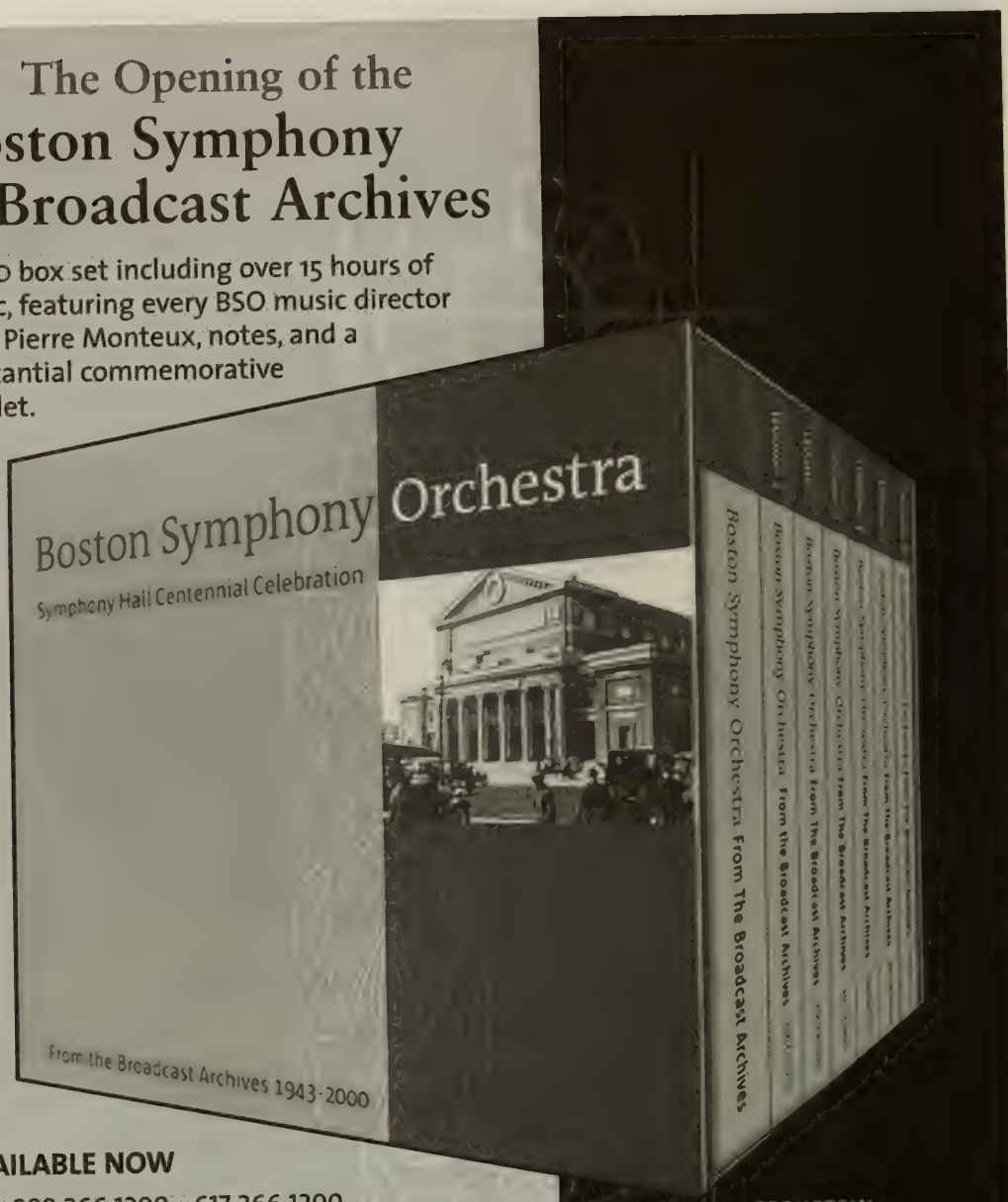
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Johannes Brahms
Piano Concerto No. 1 in D minor, Opus 15



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. His First Piano Concerto took shape over the years 1854-1858. Brahms played the solo part in the first performance, which took place in Hanover on January 22, 1859, with Joseph Joachim conducting. The first American performance of the first movement alone took place in Boston on December 9, 1871, with Marie Krebs as soloist and Theodore Thomas conducting his orchestra. Leopold Godowsky was soloist for the first complete American performance on March 2, 1900, with Theodore Thomas and the Chicago Orchestra. The first Boston Symphony performances of the work took place later that same year, in the BSO's first Symphony Hall season, on November 30 and December 1, 1900, with Wilhelm Gericke conducting and Harold Bauer as soloist. Bauer was also soloist for the next three series of performances: in 1914 under Karl Muck, in 1920 under Pierre Monteux, and in 1925 under Serge Koussevitzky. The concerto has been heard in BSO concerts more frequently since 1930, in performances featuring Artur Schnabel, Myra Hess, Ossip Gabrilowitsch, Leonard Shure, Rudolf Serkin, Claudio Arrau, and Rudolf Firkušný (all with Koussevitzky conducting), Arrau (with Richard Burgin), Jesús María Sanromá (with Leonard Bernstein), Solomon (with Charles Munch), Leon Fleisher (with Pierre Monteux), Rudolf Serkin and Gary Graffman (with Munch), Van Cliburn, Arthur Rubinstein, and Claude Frank (all with Erich Leinsdorf), Frank (with Burgin), Misha Dichter (with Michael Tilson Thomas), Rudolf Serkin, Maurizio Pollini, and Claudio Arrau (all with Ozawa), Garrick Ohlsson (Klaus Tennstedt), Rudolf Firkušný (Eugene Ormandy), Marek Drewnowski (Leonard Bernstein), Daniel Barenboim (Ozawa and, more recently, Ilan Volkov), Emanuel Ax (Andrew Davis and Simon Rattle), John Browning (Jeffrey Tate), Krystian Zimerman (Simon Rattle), Yefim Bronfman (the most recent subscription performances, under Antonio Pappano in April 2001), and Peter Serkin (under Ozawa at Tanglewood in 1999 and again this past summer). In addition to the solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

Admit, when you think of Brahms, you probably think of him as he is in the famous von Beckerath drawing of him at the piano—an older man with grey hair and flowing white beard, stout, sure to light a cigar when he is finished playing, then off to a place called The Red Hedgehog for wine and smoke and conversation, gruff and sometimes outright rude but still capable of turning on charm for the ladies, going for long walks, writing many letters, some of them distressingly arch, spending summers composing in places with names like Portschach, Mürzzuschlag, and Bad Ischl, but unable to tolerate any of them more than three years in a row, and of course writing solid masterpiece after solid masterpiece.

Right enough, but it has nothing to do with the twenty-five-year-old Brahms struggling to bring his D minor piano concerto to completion—"I have no judgment about this piece any more, nor any control over it," he writes to Joseph Joachim on December 22, 1857. Four years earlier, on October 28, 1853, Robert Schumann closed his career as music critic with the celebrated, oft-invoked article *New Paths*:

> ...I have always thought that some day, one would be bound suddenly to appear, one called to articulate in ideal form the spirit of his time, one whose mastery would not reveal itself to us step by step, but who, like Athena, would spring fully armed from the head of Zeus. And he is come, a young man over whose cradle

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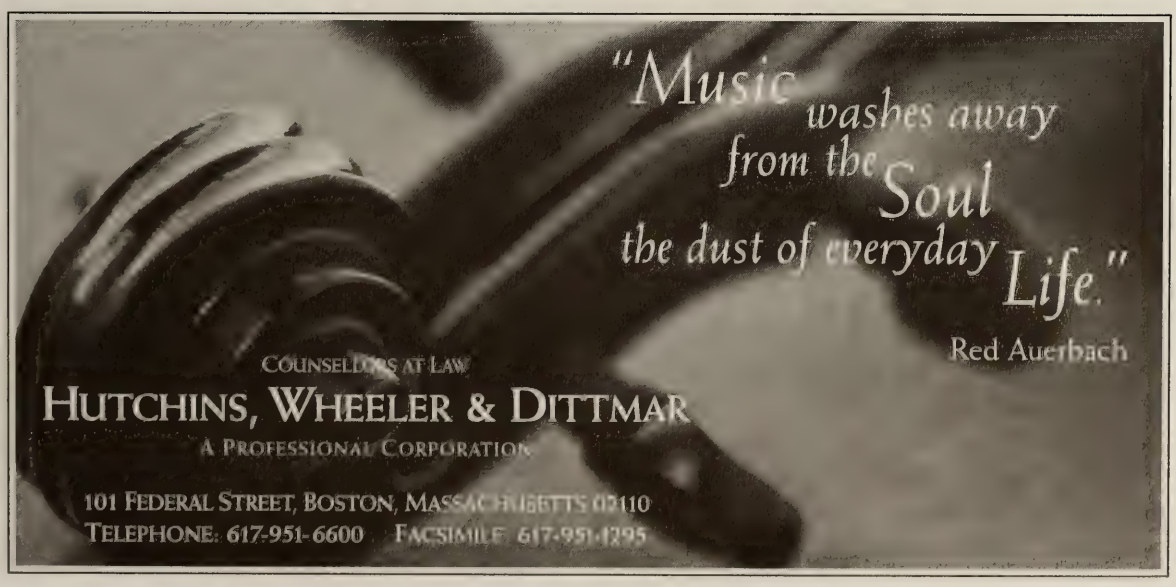
> graces and heroes have stood watch. His name is Johannes Brahms…and he [bears] even outwardly those signs that proclaim: here is one of the elect.

That year, Brahms had come to the Schumanns in Düsseldorf as a shy, awkward, near-sighted young man, boyish in appearance as well as manner (the beard was still twenty-two years away), blond, delicate, almost wispy. His two longest, closest musical friendships began in 1853—with the violinist, conductor, and composer Joseph Joachim, and with Clara Schumann. Both went through turbulent, painful stages, the one with Joachim much later, but that with Clara almost at once. On February 27, 1854, Robert Schumann, whose career as conductor had collapsed and who had begun to suffer from auditory and visual hallucinations, tried to drown himself, and five days later he was committed to an asylum in Endenich. Clara, pregnant with their seventh child, was desperate, and in the following weeks, Brahms's kindliness, friendship, and gratitude were transmuted into the condition of being passionately in love with this gifted, strong, captivatingly charming and beautiful thirty-five-year-old woman. Moreover, she returned his feelings. In their correspondence there is reference to "the unanswered question." Schumann's death in July 1856 was a turning point in Brahms's relations with Clara, though not the one for which he must have hoped. She seemed more married to Robert than ever, they pulled apart, and it took a while before they settled into the loving, nourishing friendship that endured until Clara's death in May 1896.

All this time, the music we know as the D minor piano concerto was in Brahms's head, occupying more and more pages of his notebooks, being tried out at the piano (or at two), sent to Joachim for criticism, discussed in letters. It is surely marked by the turmoil of these years, by Robert Schumann's madness and death, by Brahms's love for Clara and hers for him, by their retreat from their passion. Its composition was marked as well by purely musical troubles, by the mixed effect of the very young man's originality, his ambition, his inexperience (particularly with respect to writing for orchestra), his almost overpowering feeling for the past, his trembling sense of his own audacity at inserting himself into history as, somehow, a successor of Bach and Handel, Haydn and Mozart, Beethoven, Schubert, and Schumann.

He set out in 1854 to write a sonata for two pianos, but by June of that year, he was already uncertain about it and wrote to Joachim:

> I'd really like to put my D minor sonata aside for a long time. I have often played the first three movements with Frau Schumann. (Improved.) Actually, not even two pianos are really enough for me…I am in so confused and indecisive a frame of



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mind that I can't beg you enough for a good, firm response. Don't avoid a negative one either, it could only be useful to me.

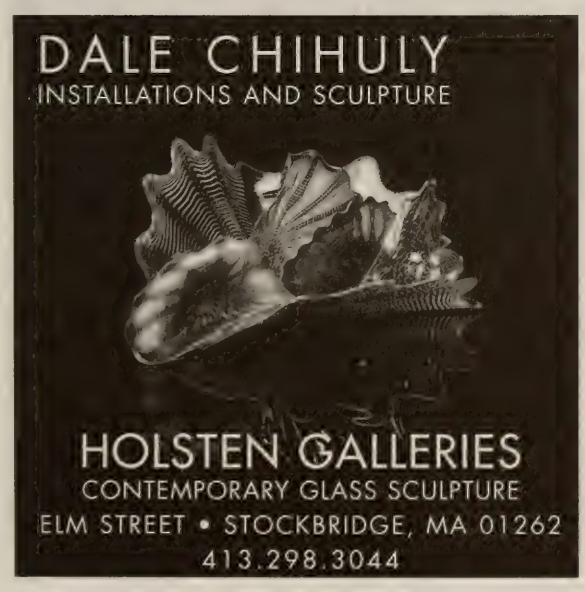
In March he had traveled the few miles from Düsseldorf to Cologne in order to hear the Beethoven Ninth for the first time. More than twenty-two years would pass before he allowed himself to complete a symphony and have it performed, but still, from then on, the idea of writing such a work gave him no peace. Before long, the sonata for which two pianos were not enough turned into the symphony it had really wanted to be in the first place (and the choice of D minor, the key of the Beehoven Ninth, for this sonata/symphony is no coincidence). He was reluctant, though, to face the idea of symphony, nor would the sonority of the piano go away. To turn the music into a piano concerto seemed to be the answer, and by April 1856 he was sending drafts to Joachim ("You know how infinitely you could please me—if it's worth the effort at all—by looking at it very carefully and passing on to me even the most trivial of your thoughts and reservations").



Robert and Clara Schumann

Joachim to Brahms, December 4, 1856:

> I don't know whether you will be pleased by my penciled suggestions and wish you'd soon answer that unstated question, best of all by simply sending me the concerto's continuation...I become more fond of the piece all the time, though certain things don't altogether convince me compositionally: from page 21 to 24 it's too fragmentary, not flowing enough—restless rather than impassioned—just as in general, after the significant opening and the wonderfully beautiful song in minor, I miss an appropriately magnificent second theme—I do realize that something commensurately elevated and beautiful in major, something that could compete in breadth with the



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opening idea, must be hard to find—but even these reservations don't blind me to the many glories of the movement.

Brahms to Joachim, December 12, 1856:

So here is the finale, just to be rid of it at last. Will it be good enough for you? I doubt it. The end was really meant to be good, but now it doesn't seem so to me. A thousand thanks for having looked over the first movement so benevolently and exactly. I have already learned a lot from your beautiful commentary... Scold and cut all you want.

Brahms to Joachim, early January 1857:

You're not embarrassed to make heavy and heavier cuts in the rondo, are you? I know very well that they're needed. Send it soon. Here's the first movement, copied over for a second—and, please, severe—going over... Oddly enough, an Adagio is going along as well. If I could only rejoice over a successful Adagio. Write to me about it, and firmly. If you like a little bit, show it to our dear friend, otherwise not... I like the little alteration on page 19, line 2, but doesn't it remind me of Wagner?... Dear Joseph, I am so happy to be able to send you my things, it makes me feel doubly sure.

Joachim to Brahms, January 12, 1857:

Your finale—all in all, I find it really significant: the pithy, bold spirit of the first theme, the intimate and soft B-flat major passage, and particularly the solemn reawakening toward a majestic close after the cadenza, all that is rich enough to leave an uplifting impression if you absorb these principal features. In fact, I even believe that even after the impassioned spaciousness of the first movement and the elevating reverence of the second it would make a satisfying close to the whole concerto—were it not for some uncertainties in the middle of the movement, which disturb the beauty and the total effect through a kind of instability and stiffness. It



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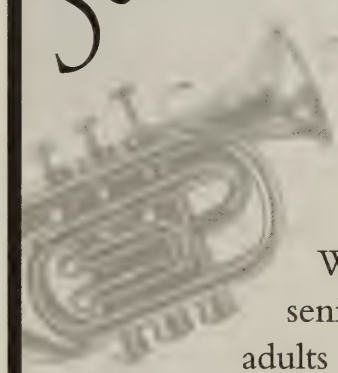
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sounds as though the themes themselves had been invented by the creative artist in very heat of inspiration, but then you hadn't allowed them enough time to form proper crystals in the process of fermentation. [There follow several pages of detailed criticism of the harmonic structure and some questions about the scoring.] ...A conversation with Frau Schumann led me to think it would be well if you wrote another finale, revision often being more trouble than new invention. But that would be a waste of so much that is meaningful in the rondo, and perhaps you can bring yourself back to the point of working with your original impetuosity so as to make those few places over—I'd like that.

So it went for months more, with revisions, with decisions to leave certain things alone ("I'm returning one passage still with the mark of Cain on its forehead"), with inquiries about horn transpositions, the risk involved in assigning a solo to the third horn ("The players in Hamburg and Elberfeld are worthless, and who knows about other orchestras?"), about the advisability of omitting the piccolo altogether (he did, settling finally on a contained and classical orchestra with woodwinds and trumpets in pairs, four horns, kettledrums, and strings). In December 1857 he wrote the despairing sentence already quoted: "I have no judgment about this piece any more, nor any control over it," adding "Nothing sensible will ever come of it." To which Joachim sensibly replied, "*Aber Mensch*, but I beg you, man, please for God's sake let the copyist get at

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the concerto." "I made more changes in the first movement," Brahms reported in March 1858 and even risked not sending them to Joachim. That good friend made his orchestra available for a reading rehearsal in Hanover in April, and bit by bit, Brahms came to face the inevitable: he must let it go and perform it.

The premiere in Hanover went well enough, but the performance in the more important city of Leipzig a few days later was a disaster:

> No reaction at all to the first and second movements. At the end, three pairs of hands tried slowly to clap, whereupon a clear hissing from all sides quickly put an end to any such demonstration...I think it's the best that could happen to one, it forces you to collect your thoughts and it raises courage. After all, I'm still trying and groping. But the hissing was really too much, yes?

"For all that," Brahms wrote in the same letter to Joachim, "one day, when I've improved its bodily structure, this concerto will please, and a second will sound very different." He was right on both points (though, in fact, he revised only some details). He became a master. For the solemn, sarabande-like slow movement of the D minor symphony-that-never-was, he found a beautiful use when he set to it the words "For all flesh is as grass, and all the glory of man as the flower of grass" in his *German Requiem*. And who would want the D minor concerto to be other than it is, great and with rough edges, daring and scarred, hard to make sound well, and holding in its Adagio, over which he once inscribed the words "*Benedictus qui venit in nomine Domini*," all that in his painful, Werther-like loyalty and love he had felt about Robert and Clara Schumann?

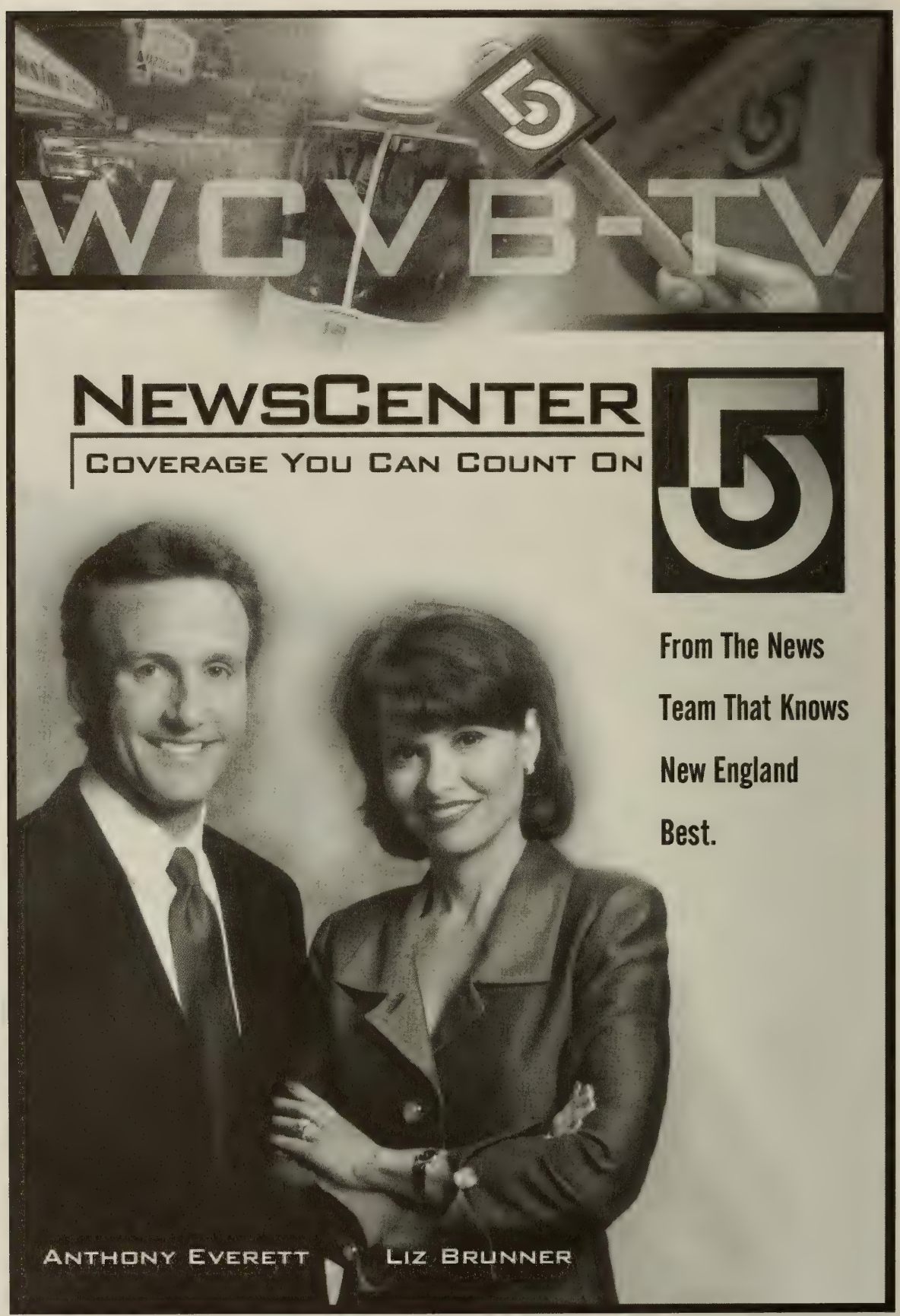
—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO. A third volume, on the major works for orchestra with chorus, is forthcoming.

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Johannes Brahms
Symphony No. 1 in C minor, Opus 68



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance on November 4, 1876, at Karlsruhe. Leopold Damrosch introduced the symphony to America on December 15, 1877, in New York's Steinway Hall. Boston heard it for the first time when Carl Zerrahn conducted it at a Harvard Musical Association concert in the Music Hall on January 3, 1878, and the Boston Symphony played it during its first season on December 9 and 10, 1881, Georg Henschel conducting. It has also been played at BSO concerts under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Sir Adrian Boult, Charles Munch, Guido Cantelli, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Rafael Kubelik, Bruno Maderna, Joseph Silverstein, Seiji Ozawa, Sir Georg Solti, Leonard Bernstein, Christoph von Dohnányi, Pascal Verrot, Charles Dutoit, and Bernard Haitink (including the BSO's most recent Tanglewood performance, on August 21, 1994, and the most recent subscription performances, in April 1999 in Boston and New York). The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When Brahms finished his First Symphony in September 1876, he was forty-three years old. (Beethoven was twenty-nine, Schumann twenty-two, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was eight or nine but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on February 22), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress; in the last-movement theme resembling the earlier composer's *Ode to Joy*—a relationship Brahms himself acknowledged as something that "any ass could see" (perhaps less obvious is the relationship between the theme itself and the violin phrase of the last movement's opening measures); and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we encounter in the later symphonies. But at the same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is unequivocally nineteenth-century-Romantic in manner.

Following its premiere at Karlsruhe on November 4, 1876, and its subsequent ap-



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pearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat...merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft that binds the work together in its progress from the C minor struggle of the first movement

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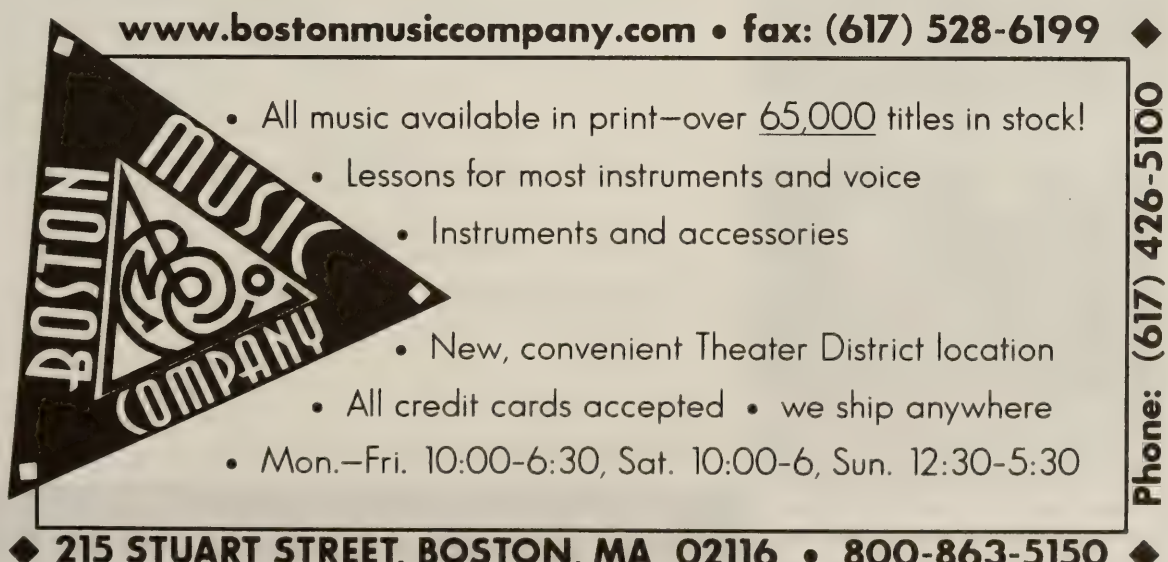
through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

The first Allegro's two principal motives—the three eighth-notes followed by a longer value, representing an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly sombre in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* markings will be spelled out at greater length in the symphony's second movement.

The second and third movements provide space for lyricism, for a release from the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement that precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

—Marc Mandel



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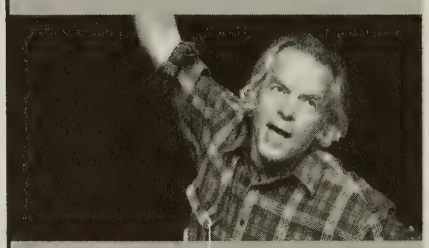
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Significant recent additions to the Brahms bibliography are Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback); *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford), and *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton). Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of Brahms's symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback). Michael Musgrave's *The Music of Brahms* concentrates on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's notes on the Brahms symphonies and concertos are included in his compilation volumes *The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on these works are among his *Essays in Musical Analysis* (Oxford paperback).

Peter Serkin recorded Brahms's Piano Concerto No. 1 with Robert Shaw and the Atlanta Symphony for Intersound. Other noteworthy recordings include Claudio Arrau's with Bernard Haitink and the Concertgebouw Orchestra of Amsterdam (Philips), Steven Kovacevich's with Wolfgang Sawallisch and the London Philharmonic (EMI), Van Cliburn's with Erich Leinsdorf and the Boston Symphony Orchestra (RCA, from 1964), Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), and Maurizio Pollini's with Karl Böhm and the Vienna Philharmonic (Deutsche Grammophon). Among much older versions, an important one to know is Solomon's, recorded in 1952 with Rafael Kubelik conducting the Philharmonia Orchestra (Testament).

Seiji Ozawa has recorded the four Brahms symphonies with the Saito Kinen Orchestra (Philips, generally unavailable in the United States). Bernard Haitink and the Boston Symphony Orchestra have recorded the Brahms symphonies for Philips. Earlier Boston Symphony accounts of the Brahms First were recorded in 1956 by Charles Munch (RCA) and in 1963 by Erich Leinsdorf (also RCA, as part of a complete Brahms symphony cycle with the orchestra). Noteworthy recent cycles of all four symphonies also include Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec), Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" as suggested by documentation from Meiningen, Germany, where Brahms himself frequently conducted the orchestra (Telarc), and Daniel Barenboim's with the Chicago Symphony Orchestra (Erato). For the historically minded, both Arturo Toscanini and Wilhelm Furtwängler left multiple accounts of the Brahms First. There is also a terrific 1953 recording by Toscanini's protégé Guido Cantelli with the Philharmonia Orchestra (Testament).

—Marc Mandel

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Peter Serkin



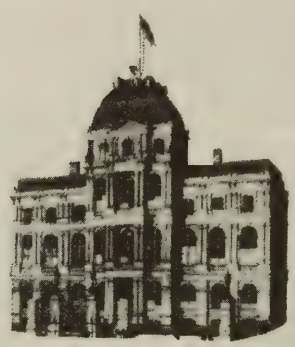
Through his widely acclaimed performances with orchestra, recital appearances, chamber music collaborations, and recordings, American pianist Peter Serkin has conveyed the essence of four centuries of musical repertoire. Mr. Serkin's musical heritage extends back several generations: his grandfather was violinist and composer Adolf Busch, and his father pianist Rudolf Serkin. In 1958, at eleven, he entered the Curtis Institute of Music, where he studied with Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959, Peter Serkin made his Marlboro Music Festival and New York City debuts with conductor Alexander Schneider. He was then engaged for concerto performances with Eugene Ormandy and George Szell, since which time he has appeared with the world's major symphony orchestras. Mr. Serkin has played chamber music with Alexander Schneider, Pamela Frank, Yo-Yo Ma, the Budapest String Quartet, the Guarneri String Quartet, the Orion String Quartet, and TASHI, of which he was a founding member. He was the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement. Peter Serkin's 2001-02 season sees the continuation of concerts in the United States and Europe of Arnold Schoenberg's music, including two programs of the complete chamber works with piano and a recital program of the complete works for piano solo, each program being complemented with music of Haydn. Mr. Serkin also performs Schoenberg's Piano Concerto with Claudio Abbado and the Berlin Philharmonic at the Berliner Festspiele and with James Levine and the Munich Philharmonic in New York's Carnegie Hall. In spring 2002, he collaborates with violinist Pamela Frank in a series of performances that will feature new works for piano and violin by composers Alexander Goehr and Peter Lieberson, and violin and piano sonatas by J.S. Bach. In addition to a tour with Seiji Ozawa and the Vienna Philharmonic, Mr. Serkin also performs with the Boston Symphony, Chicago Symphony, Pittsburgh Symphony, and Detroit Symphony and gives recitals in Los Angeles, New York, Philadelphia, and Chicago. Mr. Serkin has performed many world premieres, including seven works written for him by Toru Takemitsu. With Seiji Ozawa and the BSO he premiered Lieberson's Piano Concerto, a BSO centennial commission, in 1983 (later recorded for New World Records) and Lieberson's *Red Garuda* for piano and orchestra, also a BSO commission, in October 1999. Ranging from Bach to Berio, Peter Serkin's recordings reflect his distinctive musical vision. *The Ocean that has no West and no East*, on Koch, includes works by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberson, and Wuorinen. Other releases include Beethoven piano sonatas, Brahms violin sonatas with Pamela Frank, Dvořák's Opus 81 piano quintet with the Orion String Quartet, quintets by Henze and Brahms with the Guarneri String Quartet, Bach double and triple keyboard concertos with András Schiff and Bruno Canino, and music of Takemitsu with Oliver Knussen and the London Sinfonietta. He recorded Peter Lieberson's *Red Garuda* with the Toronto Symphony in the fall of 2000. Grammy-nominated albums include the six Mozart piano concertos from 1784 with Alexander Schneider and the English Chamber Orchestra, Olivier Messiaen's *Vingt Regards sur l'Enfant-Jesus* and *Quartet for the End of Time* on BMG, and works of Stravinsky, Wolpe, and Lieberson on New World. Mr. Serkin is on the faculties of the Juilliard School, the Curtis Institute of Music, and the Tanglewood Music Center. He has performed frequently with the BSO since his debut with the orchestra in July 1970, including appearances at Symphony Hall, Tanglewood, and on tour. At Tanglewood this past summer he appeared in recital, in chamber music concerts, and as concerto soloist with the Boston Symphony Orchestra and the Orchestra of St. Luke's. His most recent subscription appearances were in February 2001, as soloist in Bach's D minor concerto under Robert Spano.

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NOVEMBER 9

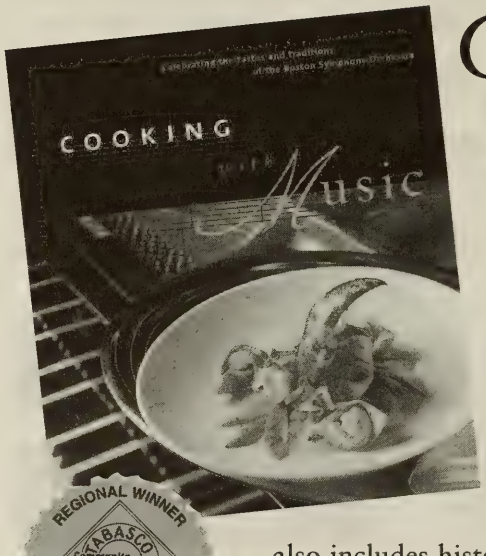
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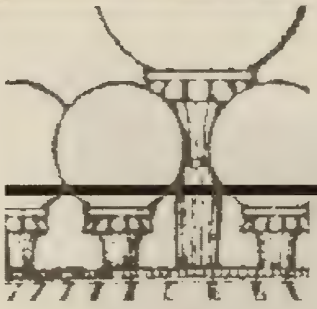
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Thursday, October 11, at 8
Friday, October 12, at 1:30
Saturday, October 13, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

SEIJI OZAWA conducting

Please note that, in light of last month's tragic events, Seiji Ozawa has decided to conduct Berlioz's *Requiem* at these concerts in place of the originally scheduled *Scenes from Goethe's "Faust"* by Robert Schumann. These performances will be given in memory of those who were lost, in tribute to those who have lost loved ones, and in tribute to all those who have helped, and are helping, to restore order.

BERLIOZ — *Requiem* (*Grande Messe des morts*), Opus 5

Requiem et Kyrie (Introitus)
Dies irae (Prosa)
Quid sum miser
Rex tremendae
Quaerens me
Lacrymosa
Domine, Jesu Christe (Offertorium)
Hostias
Sanctus
Agnus Dei

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
Tenor to be announced

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Friday Evening—October 5, 8-9:55
Saturday 'A'—October 6, 8-9:55
Tuesday 'C'—October 9, 8-9:55

SEIJI OZAWA conducting
PETER SERKIN, piano

ALL-BRAHMS PROGRAM	Piano Concerto No. 1 Symphony No. 1

Thursday 'A'—October 11, 8-9:40
Friday 'A'—October 12, 1:30-3:10
Saturday 'B'—October 13, 8-9:40

SEIJI OZAWA conducting
Tenor to be announced
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

IN MEMORIAM: September 11, 2001

BERLIOZ	*Requiem*

Programs and artists subject to change.

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Thursday 'C'—October 18, 8-10
Friday 'B'—October 19, 1:30-3:30
Saturday 'A'—October 20, 8-10
Tuesday 'B'—October 23, 8-10

SEIJI OZAWA conducting
MALCOLM LOWE, TAMARA SMIRNOVA, and NURIT BAR-JOSEF, violins
EDWIN BARKER, double bass
ELIZABETH OSTLING, flute; JOHN FERRILLO, oboe; WILLIAM HUDGINS, clarinet; RICHARD SVOBODA, bassoon; JAMES SOMMERVILLE, horn; THOMAS ROLFS, trumpet; RONALD BARRON, trombone; EVERETT FIRTH, timpani
BENJAMIN PASTERNACK and RANDALL HODGKINSON, pianos

BACH	Concerto in D for Three Violins
MARTIN	Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra
BRUCH	*Kol Nidrei*, for double bass and orchestra
BARTÓK	Concerto for Two Pianos, Percussion, and Orchestra

Thursday, October 25, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—October 25, 8-10
Friday 'A'—October 26, 1:30-3:30
Saturday 'B'—October 27, 8-10

SEIJI OZAWA conducting

TAKEMITSU	*Dream/Window*
DUTILLEUX	*The shadows of time*
BEETHOVEN	Symphony No. 3, *Eroica*

Sunday, October 28, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

BRITTEN	Sinfonietta, Opus 1
WYNER	Serenade for seven instruments
MOZART	String Quintet in C, K.515

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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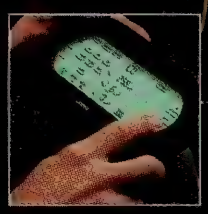
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Rich Warren, *Chicago Tribune*, 6/1/90.



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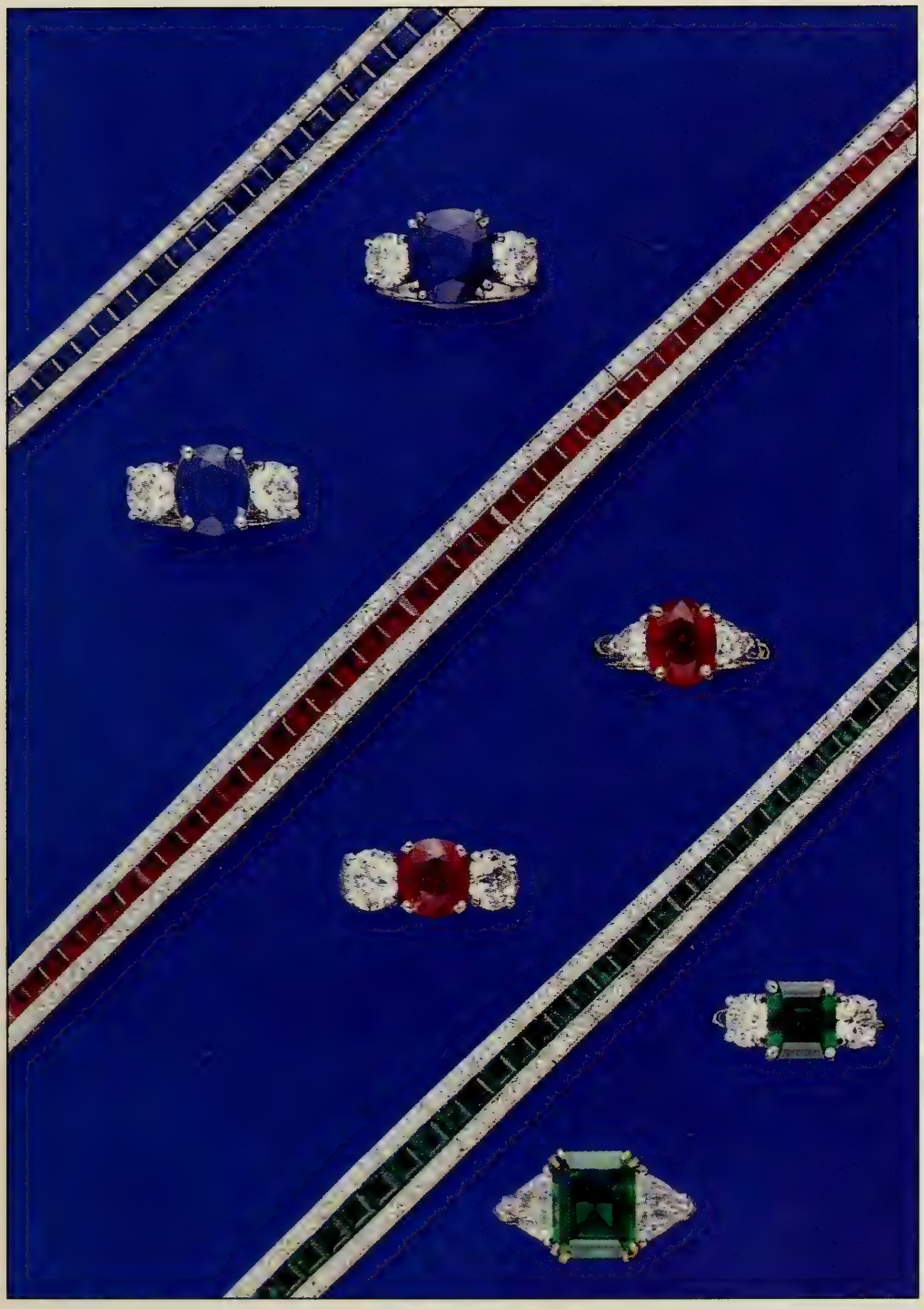
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This week's Pre-Concert Talks are given by Marc Mandel, BSO Director of Program Publications.

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BSO

"Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000," a 12CD Box Set of BSO Broadcasts, Available Now

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra, in collaboration with IMG Artists, London, has released an exclusive twelve-disc set of historic performances from the BSO's broadcast archives. More than forty works are included, encompassing more than fifteen hours of music. Seiji Ozawa is represented on two discs (music of Stravinsky and Messiaen featuring the Tanglewood Festival Chorus; music of Frank Martin and Richard Strauss featuring BSO principal players; and Bartók's *Bluebeard's Castle* with Yvonne Minton and Gwynne Howell). Five of the discs are devoted to Ozawa's five predecessors as music director—Pierre Monteux (music of Strauss and Vaughan Williams, drawn from guest appearances during the Munch era), Serge Koussevitzky (Bartók, Liadov, and Bernstein), Charles Munch (an all-French disc), Erich Leinsdorf (Janáček, Shostakovich, Wagner, Smetana), and William Steinberg (Bruckner's Symphony No. 8). Another disc features Michael Tilson Thomas, Colin Davis, and Bernard Haitink, who have all held the title "principal guest conductor" with the orchestra. Three discs are devoted to distinguished guest conductors including Guido Cantelli, Aaron Copland, Carlo Maria Giulini, Rafael Kubelik, Igor Markevitch, Dimitri Mitropoulos, Thomas Schippers, Leopold Stokowski, Klaus Tennstedt, and Bruno Walter. Longtime BSO concertmasters/assistant conductors Richard Burgin (under Koussevitzky and Munch) and Joseph Silverstein (under Leinsdorf, Steinberg, and Ozawa) are also featured, as is Leonard Bernstein, who is heard as pianist in the 1949 world premiere of his Symphony No. 2, *The Age of Anxiety*, under Koussevitzky. The final disc has a variety of smaller works and rehearsal excerpts. Also included are extensive liner notes from the original BSO program books, reminiscences by former orchestra members, newspaper review quotes, artist biographies, and a 140-page commemorative booklet including histories of the BSO broadcasts, the BSO, and Symphony Hall, plus additional essays, archival illustrations, and a cumulative BSO roster for the period represented in the set. On sale at the Symphony Shop, this limited edition set is available for $225. It can also be purchased by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; or at selected Virgin Megastores, including the new Boston store opening in November.

WGBH and the BSO: Celebrating a 50-Year Tradition

Saturday, October 6, 2001, marked the fiftieth anniversary of a remarkable tradition. It was on Saturday night, October 6, 1951, at 8:30 p.m. that Boston radio station WGBH-FM aired its inaugural broadcast—the opening Boston Symphony program of that season, heard in its entirety, including Mozart's *Masonic Funeral Music*, Strauss's *Death and Transfiguration*, and Tchaikovsky's *Pathétique* Symphony, all under the direction of then music director Charles Munch, and played in memory of Serge Koussevitzky, who had died the previous June. The week's BSO program book noted that "The Boston Symphony [was] proud to be a participant in a new, non-commercial educational FM radio station," observing also that "FM listeners of Greater Boston...may now add to their abundance [of other radio programming] live Boston Symphony concerts." The station operated from studios newly constructed in Symphony Hall, with a microwave link on the roof relaying all programs to the transmitter on Great Blue Hill in Milton, from which the station derived its call letters. The initial broadcast included remarks by Ralph Lowell, who spearheaded the Lowell Institute Cooperative Broadcasting Council made up of local educational and cultural leaders who helped to create and advise the station; WGBH manager Parker Wheatley, who was also the council's director; Charles Munch, and Aaron Copland, who was that year's Norton Professor at Harvard University. Since that first WGBH broadcast in October 1951, the BSO's Friday-afternoon and Saturday-evening concerts have been carried live locally in full. Though the BSO was heard live on radio as early as January

1926, the orchestra's concerts did not air continuously in the following decades; nor were they always carried complete. Today WGBH continues to carry the BSO's Friday-afternoon concerts from Symphony Hall and its Sunday-afternoon concerts from Tanglewood, representing the longest continuous relationship between an orchestra and broadcaster in this country. The Boston Symphony Orchestra extends its congratulations and thanks to WGBH on this significant anniversary.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. BSO Director of Program Publications Marc Mandel discusses Berlioz's *Requiem* this week, and music of Takemitsu, Dutilleux, and Beethoven later this month (October 25-27). Next week, BSO Publications Associate Robert Kirzinger discusses concertos by Bach, Frank Martin, Bruch, and Bartók (October 18-23). As the season continues, John Daverio of Boston University discusses Ives, Mozart, Kurtág, and Schubert (October 30-November 3); Harlow Robinson of Northeastern University discusses Wagner, Schoenberg, and Shostakovich (November 14-20); and Hugh Macdonald of Washington University in St. Louis discusses Beethoven and Schoenberg (November 23-27).

Symphony Hall Tours

During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. and every Wednesday except December 26 at 4:30 p.m. The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to

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Boston Symphony Chamber Players 2001-02 Season at Jordan Hall— Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of music by Britten, Yehudi Wyner, and Mozart on Sunday, October 28, at 3 p.m. The series continues with music of Mozart, Harbison, Dutilleux, and Brahms on February 3, with baritone William Sharp as guest artist; a program with guest pianist André Previn, to include music of Poulenc and Lerdahl, on March 24; and music of Schulhoff, Golijov, and Brahms on April 28. Subscriptions for the four-concert series are available at $96, $70, and $54. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street. For specific program information, please see the advertisement on page 24 of this program book.

The Beranek Concert Thursday, October 11, 2001

With their contribution to the recently completed BSO 2000 Campaign, Life Trustee Leo Beranek and Trustee Gabriella Beranek endowed the first Thursday subscription concert through the year 2017. This season's Beranek Concert takes place this Thursday, October 11.

Both of the Beraneks have played significant roles in the life of the Symphony. As Chairman of the Board of Trustees for three seasons beginning in September 1983, Dr. Leo Beranek sought to increase dramatically the BSO's endowment. Under his leadership, including his time as co-chairman of the BSO/100 Campaign in the early 1980s, the endowment more than tripled, rising from $14 million in 1979 to an estimated $52 million in 1988. His pledge of $1 million—the first-ever seven-figure gift to the BSO—set a crucial precedent for donor support of the orchestra. In appreciation, the BSO named two orchestra chairs in his honor. Dr. Beranek continued his support by funding a Guarantor Fellowship at the Tanglewood Music Center. In 1992, upon fulfillment of the $1 million pledge, the Board of Trustees named a Friday concert, and fellow donors named the Beranek Room at Symphony Hall, in his honor.

Gabriella Beranek became a BSO Overseer in 1988. At that time she worked seven days a week to produce the "Salute to Youth" portion of "Salute to Symphony," which brought together the BSO, Yo-Yo Ma, the Greater Boston Youth Symphony Orchestras, and the New England Conservatory Orchestra to perform before 5,000 children. She later chaired the BSO celebration of Harry Ellis Dickson's 85th birthday in 1993. Now a BSO Trustee, Gabriella Beranek coordinated the fourteen days of travel, accommodations, meals, and activities that made up the Friends component of the BSO's European tour in March 1998. More recently she served as chairman of the Symphony Hall Centennial Gala Celebration in October 2000.

The Fanny Peabody Mason Memorial Concert Friday, October 12, 2001

The first Friday-afternoon concert of the Boston Symphony Orchestra's subscription season is dedicated to the memory of Miss Fanny Peabody Mason, who was a Friday-afternoon subscriber and an active patron of music both in the United States and abroad until her death in 1948. Many music lovers recall the outstanding concerts Miss Mason presented in the music room of her townhouse on Commonwealth Avenue and at her summer residence in Walpole, New Hampshire. The endowment to honor Miss Mason perpetually was created in 1985 by the Peabody-Mason Music Foundation, established by Miss Mason, and which presented young and well-established artists in concert in Boston and Cambridge for more than 35 years. The president of the foundation at that time, the late Paul Doguereau, initiated the gift to the BSO as a way to recognize Miss Mason's love of music, and to foster the highest aspirations of the art. Besides the concert sponsorship, the gift created the Mason Lounge for musicians and staff and the Mason Green Room.

SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebra-

tion," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*, and music of Britten, Ravel, and Debussy with soprano Sylvia McNair. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Other recordings include Berlioz's *Requiem*, Fauré's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





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°On leave
§Substitute player

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
‡Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
Rosemary and Donald Hudson chair

*Andrew Pearce
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
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A Brief History of the Boston Symphony Orchestra

Now in its 121st season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

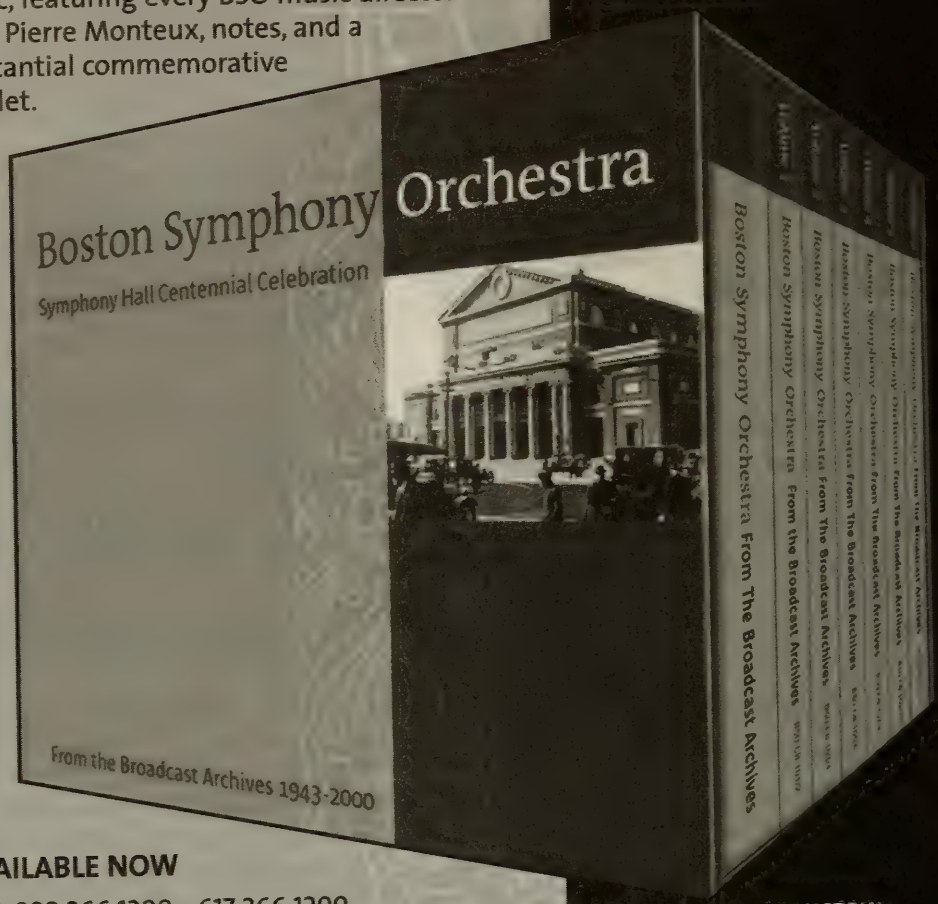
Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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of Symphony Hall, and the rich history of music performed and introduced to the world here since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.



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realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

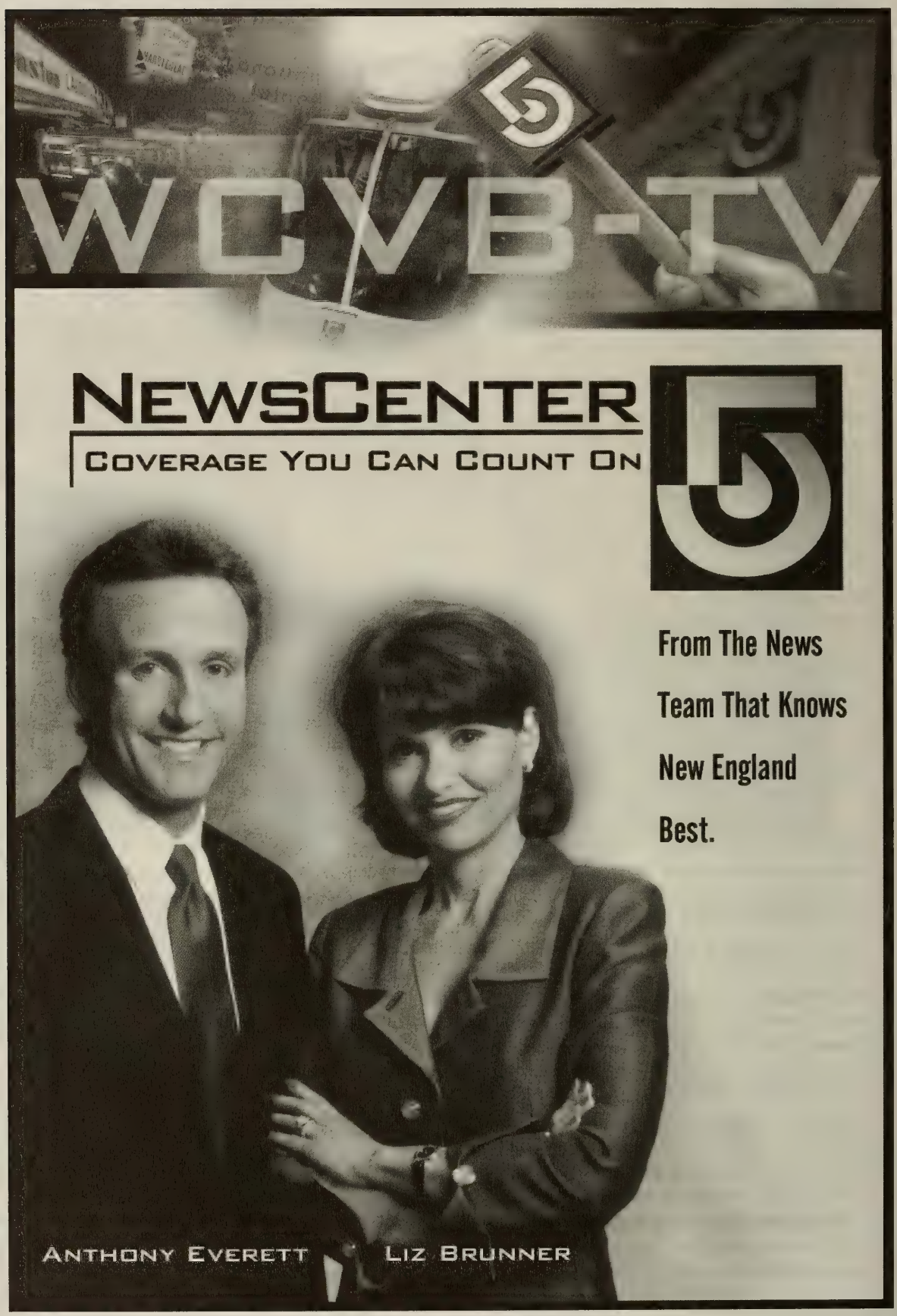
Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Now in his twenty-ninth and final season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, Bright Sheng, Toru Takemitsu, and Sir Michael Tippett. The 2001-02 season brings the world premieres of newly commissioned works from Michael Colgrass and André Previn. Under Mr. Ozawa's direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

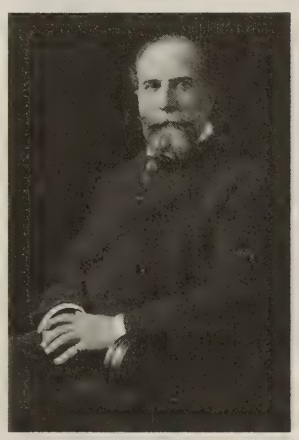
Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.


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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

2001 2002 season



CLAUDIO ABBADO



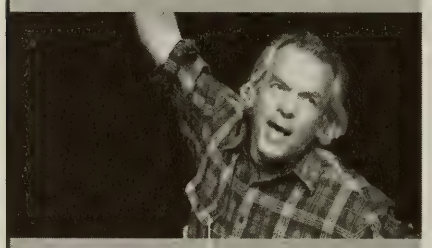
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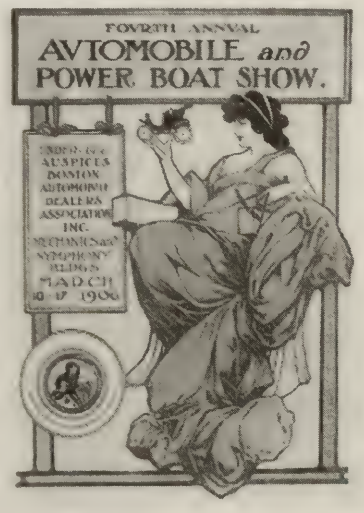
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Les Arts Florissants
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Robert Kapilow's What Makes It Great?
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Garth Fagan Dance
Audra McDonald
Ben Heppner
Regina Carter Quintet and the Stefon Harris Quartet
Kiri Te Kanawa
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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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Friday, October 12, at 1:30
THE FANNY PEABODY MASON MEMORIAL CONCERT
Saturday, October 13, at 8

SEIJI OZAWA conducting

Please note that, in light of last month's tragic events, Seiji Ozawa has chosen to conduct Berlioz's *Requiem* at these concerts in place of the originally scheduled *Scenes from Goethe's "Faust"* by Robert Schumann. These performances are given in memory of those who were lost, in tribute to those who have lost loved ones, and in tribute to all those who have helped, and are helping, to bring comfort.

BERLIOZ — *Requiem* (*Grande Messe des morts*), Opus 5

Requiem et Kyrie (Introitus)
Dies irae (Prosa)
Quid sum miser
Rex tremendae
Quaerens me
Lacrymosa
Domine, Jesu Christe (Offertorium)
Hostias
Sanctus
Agnus Dei

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
STANFORD OLSEN, tenor

Text and translation begin on page 39.

This week's performances by the Tanglewood Festival Chorus and Stanford Olsen are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

There will be no intermission.

The evening concerts will end about 9:25 and the afternoon concert about 2:55.

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Hector Berlioz
Grande Messe des morts, Opus 5



Louis-Hector Berlioz was born at La Côte-Saint-André, Department of Isére, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his Grande Messe des morts, *or* Requiem, *in the spring of 1837 (reusing some material from a Mass of 1825), completing the work on June 29, 1837. François-Antoine Habeneck conducted the first performance on December 5, 1837, in the church of St. Louis-des-Invalides in Paris, with Gilbert-Louis Duprez as the tenor soloist. Leopold Damrosch led the American premiere at New York's Academy of Music with the Oratorio Society and soloist Italo Campanini on May 4, 1881. B.J. Lang led his Cecilia Society chorus in the first Boston performance on February 12, 1882, at the Music Hall, with soloist Charles Adams. The work was not performed by the Boston Symphony Orchestra until Charles Munch conducted it in a series of performances in April 1951, with the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, director, and tenor David Lloyd. Munch led further performances at Tanglewood in 1952 (with the Festival Chorus and tenor Andrew McKinley) and 1954 (with the Festival Chorus and tenor David Poleri); in Boston in April 1959 (with the New England Conservatory Chorus and tenor Léopold Simoneau), and at Tanglewood in July 1959 (with the Festival Chorus and tenor John McCollum). Seiji Ozawa led a series of BSO performances, all in memory of Munch, at Tanglewood in 1970 (with Simoneau), at the Church of St. Paul the Apostle in New York in February 1976, and in Paris (combining forces with the Orchestre de Paris and the chorus of the Paris Opera) in March 1976; in the latter two performances the tenor was Stuart Burrows. The participating choruses included the Tanglewood Festival Chorus, Framingham Choral Society, and MIT Glee Club at Tanglewood and the Westminster Choir in New York. Ozawa also led a Tanglewood performance in August 1977 (in which the BSO was joined by the Tanglewood Music Center Orchestra, the brass of the Boston University Young Artists Orchestra, the Tanglewood Festival Chorus and Choir, John Oliver, conductor, and tenor Kenneth Riegel). Ozawa has also led all of the BSO's performances since then, all with the Tanglewood Festival Chorus: in September 1989 to open that year's subscription season (with tenor Frank Lopardo); at Tanglewood in August 1990 (with Lopardo, and with members of the Tanglewood Music Center Orchestra augmenting the BSO); in October 1993 (with Vinson Cole, at which time the work was recorded for RCA Red Seal), followed by tour performances that December in Paris, Hong Kong, Tokyo, and Osaka; and most recently at Tanglewood on August 5, 1995 (with Vinson Cole and members of the TMC Orchestra), as one of the final works in the BSO's year-long musical survey marking the fiftieth anniversary of the end of World War II.*

The score calls for a tenor soloist (or, alternatively, ten tenors from the chorus singing in unison); a large mixed chorus specified by the composer as eighty women, sixty tenors, and seventy basses; and a basic orchestra of four flutes, two oboes and two English horns, four clarinets, eight bassoons, twelve horns, fifty violins, twenty each of violas and cellos, and eighteen double basses. (Berlioz notes in the score, "The number indicated are only relative. If space permit, the Chorus may be doubled or tripled and the orchestra be proportionately increased. If one has an immense chorus of 700 or 800 voices, the entire group should sing only in the Dies irae, the Tuba mirum, and the Lacrymosa." Such numbers have rarely, if ever, been used in an actual performance.) In addition to these

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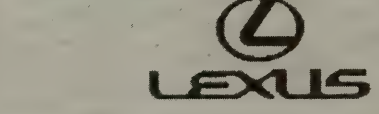
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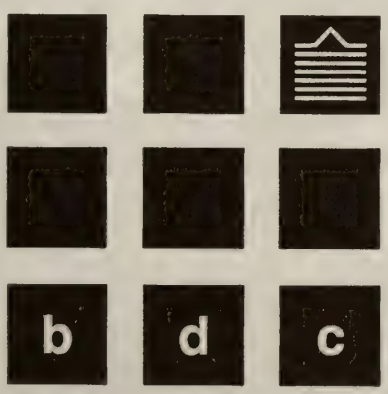


already substantial forces Berlioz adds, at the Tuba mirum and two later passages, four brass groups stationed, as he indicates in the score, at the four corners of the auditorium: North: four cornets, four trombones, and two tubas; South: four trumpets, four trombones, and four tubas; East: four trumpets and four trombones; and West: four trumpets and four trombones.

Time and again during his life Berlioz completed a major work that he was never able to hear (such as the complete version of his opera *Les Troyens*) or that he heard but once (*La Damnation de Faust*). The originality of his musical language put off potential performers, while the sheer number of performers called for in some of his works generated the misconception that he composed only unwieldy, impractical scores. The *Requiem*, though, enjoyed a real and lasting success during Berlioz's lifetime, though even it had to face its share of problems before the first performance. An original composer viewed as a young Turk by the entrenched forces of art and politics rarely has an easy time of it, though in this case the complex story had a happy ending.

In 1836 the French Minister of the Interior, Count Adrien de Gasparin, decided to commission a Requiem Mass from Berlioz as part of a campaign to restore sacred music to a new level of prestige, committing the sum of 3,000 francs from the public treasury for this purpose. The work was to be performed in a special memorial concert on July 28, 1837, to commemorate those who had died in the July Revolution seven years earlier. Naturally a potential commission from a government agency was hemmed about with restrictions. Perhaps the most important in this case was the existence of a senior figure who needed to be taken into account, the seventy-six-year-old Luigi Cherubini, an Italian by birth but French through long residence and contributions to French musical life as director of the Conservatoire and composer of operas and church music. Cherubini had just written a Requiem for men's voices and orchestra, a work of substantial power and originality that had not yet been performed. Needless to say, many voices urged the choice of Cherubini's new work over the dangerously advanced tendencies of Berlioz. To complicate all this, Cherubini had disliked Berlioz for many years, considering him both impertinent and artistically dangerous. For his part Berlioz tells some funny stories about Cherubini in his *Memoirs*, but was always respectful of his works when he reviewed performances in the press.

But de Gasparin chose Berlioz, who happened to hear about the commission from a friend. When he went to thank de Gasparin, the Minister discovered that Berlioz had not yet received the formal document confirming the commission; political delaying tactics had prevented its taking effect. The Minister of Fine Arts, Edmond Cavé, disap-



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proved of Berlioz as the composer-designate. He knew that de Gasparin's term in office was almost up, and he hoped that by not writing the letter containing the commission, it would be overlooked until it was too late. Only on the day before de Gasparin left the Ministry did he discover Cavé's tactic and order him to send the commission at once. Thus the first hurdle was passed. (It is entirely appropriate that Berlioz should have dedicated the published score to de Gasparin, without whom it would simply never have come into existence.) Berlioz received the confirmation in March 1837. Accepting it was a bold risk for him to take: though the publicity attendant on the event would be very helpful for a young composer, failure would be devastating. And he had less than four months to compose a large-scale work, considering the time necessary to prepare the parts and rehearse the score.

On May 22, Berlioz wrote to Liszt, informing him "My *Requiem* is finished," though this made reference only to a detailed sketch, since it took him until June 29 to write out the complete orchestral score. But then, within a week of the scheduled ceremony and premiere, Berlioz learned that the event had been canceled! He was already out several thousand francs for copying and rehearsal costs, not to mention his fee for the composition. The new Minister of the Interior assured him that, at the earliest opportunity, he would receive the Legion of Honor—a proffered consolation prize that left Berlioz bitter with sarcasm. For months he tried to get Cavé to pay him the money that was owed him, at least enough to discharge his debts.

After one unhappy interview with that Minister in mid-October, Berlioz left, only to be summoned back in a hurry a few hours later. News had arrived of the French capture of Constantine, a hill-town in Algeria, during which General Damrémont had been killed. The government ordered a solemn service for him and the other soldiers slain in the battle. Cavé, sensing a golden opportunity to rid himself of the troublesome Berlioz (and the necessity of paying him what was due), evidently mentioned his unperformed *Requiem* to the Minister of War, General Bernard, who decided that it should be performed at the service in the Invalides. There was just one catch: Cavé informed Berlioz that his work would have to be conducted by François-Antoine Habeneck, who was in charge of music for state occasions, and who simply could not be left out. Berlioz had no choice but to consent, despite the fact that he and Habeneck had been on bad terms for several years. Still, the rehearsals started in a congenial atmosphere, and the dress rehearsal on December 4 aroused tremendous admiration from the major figures of Parisian artistic life, who showed up to hear the new piece.

But the next day, at the premiere itself, as recounted in Berlioz's *Memoirs*, Habeneck


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came close to ruining the performance at the trickiest moment in the piece—the first entrance of the four brass ensembles offering the summons to the Last Judgment. At precisely that moment, when a change in tempo occurs and these players are to enter for the first time in the piece—a moment that particularly needs the attention of the conductor—Habeneck unaccountably put down his baton, produced his snuff-box, and took a pinch of snuff! There is no doubt that he actually did this; several eyewitness accounts record it. But his motivation has been debated: was it spite and a determination to ruin the performance (the composer's view), laziness, incompetence, or fear of confronting one of the score's trickier passages head on? Berlioz was seated immediately behind Habeneck for the performance, not entirely convinced of the conductor's good will. His suspicions saved the day:



An engraving of François-Antoine Habeneck by L. Massard (c.1844)

> I had been keeping my eye on him. In a flash I turned on my heel, sprang forward in front of him and, stretching out my arm, marked out the four great beats of the new tempo. The bands followed me and everything went off in order. I conducted the piece to the end. The effect I had dreamed of was attained. When, at the final words of the chorus, Habeneck saw that the Tuba Mirum was saved, he said, "God! I was in a cold sweat. Without you we would have been lost."
>
> "I know," I replied, looking him straight in the eye. I did not say another word.

As things turned out, the *Requiem* was an immediate success, though that did not solve the financial problems immediately. The Ministry of War paid for the actual costs of the performance, but every time Berlioz attempted to have the earlier expenses reimbursed by the Ministry of the Interior, Cavé insisted that the allotted sums had "somehow" been spent elsewhere, without his knowledge. After five months of fruitless waiting and requesting, Berlioz promised Cavé that unless he was paid at once he would involve the Minister in a public financial scandal, simply by reporting the facts of his case—along with Cavé's own explanations—in the press. Within ten minutes he had a check for 3,000 francs. During the months in which he waited for this money, the opposition press published reports that Berlioz was the darling of the establishment and that he had received 30,000 francs for the *Requiem*. As he noted wryly in his *Memoirs*: "They merely added a naught to the sum which I had not received. That is how history is written."

The success of the *Requiem* led to its publication almost immediately (for which reason it bears a misleadingly low opus number, below that of such earlier works as the *Symphonie fantastique* and *Harold in Italy*). The Parisian publisher Schlesinger brought out the score in 1838. The work's success continued, though often through performances of just a few movements at a time, since its scope was still rather daunting. Over the years Berlioz led a number of these performances, and he kept touching up or improving the piece; the changes involved several small cuts, reworking of the choral lines, and adjustment of the Latin accentuation. These were incorporated in a new edition published by Ricordi in 1852. A few final adjustments of the Latin were added for a third edition, also published by Ricordi, in 1867. No other large work by Berlioz

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appeared in three different editions during his lifetime. This fact alone is an indication of the work's immediate and lasting success.

While it is true that the *Requiem* calls for a very large ensemble, the entire complement of musicians is needed only for three of the ten movements, where they have a truly powerful effect that is entirely suitable to expression of the text at those points. In the piece as a whole Berlioz provides a wide range of varied sonorities and textures, ranging all the way from unaccompanied chorus to the full enlarged orchestra, chorus, and four brass ensembles.

Like Verdi, with whose *Requiem* this work is most easily compared, Berlioz concentrates the expressive power of the work on the dramatic picture of the Last Judgment as depicted in the *prosa* or sequence *Dies irae*, a text attributed to Thomas of Celano (who died about 1250) depicting the terrors of the final reckoning. Of the ten numbers into which Berlioz divided his score, five (*Dies irae*, *Quid sum miser*, *Rex tremendae*, *Quaerens me*, and *Lacrymosa*) are devoted to a full setting of this poem, which thus dominates the work (as it does Verdi's *Requiem*). The three "big" passages fall within this sequence as the beginning, middle, and end of the poem.

To modern audiences familiar only with those choral-orchestral works that remain in the current repertory, the sheer size of the performing forces for Berlioz's *Requiem* comes as something of a shock after the Mass settings of, say, Mozart, Haydn, Beethoven, or Schubert. But we are largely unfamiliar with the French repertory that preceded Berlioz, and we have quite thoroughly forgotten the choral works produced in response to the French Revolution. In Berlioz's own time the sheer size of the *Requiem* was not unusual—especially since it had been composed for a national ceremony of remembrance. What was unusual was the variety and dramatic expressive power with which Berlioz manipulated the forces he had at hand, and which have meant that his score has survived in the repertory while so many other works have been forgotten.

One mark of the "normality" of the large performing forces in the *Requiem* comes from the fact that part of the work is a recomposition of one of Berlioz's first pieces, a *Messe solennelle* of 1825. There, for a portion of the *Resurrexit* describing the coming last judgment ("et iterum venturus est judicare vivos et mortuos"), Berlioz introduced four brass ensembles around his central orchestra and chorus. In 1837 he simply copied that passage into his new piece as the first "explosion" of the full performing forces; far from being revolutionary and new, it was familiar to French audiences of the day. (Berlioz had himself conducted performances of this section of the Mass in 1827 and 1828.)

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Berlioz's music differs from that of most of his contemporaries in being oriented primarily to melody rather than harmony. The suggestion is often made that Berlioz conceived his melodies without a harmonic framework partly because he was not a pianist (unlike most of the composers in the German tradition). By the same token, his melodies are unusually flexible in their phrase length or rhythmic orientation. These facts probably played a part in the difficulties Berlioz had in his time: his music was simply different, and conductors found it hard to come to grips with. In our own time, the existence of recordings has made it possible for interested musicians to hear Berlioz's works over and over again until they are able to assimilate his language, cherishing its freshness and originality without losing themselves in its novelty. In fact, no major composer of the nineteenth century benefited more from twentieth-century recording technology —especially the development of the long-playing record—than Berlioz.

Berlioz has a deserved reputation as a "romantic" composer, which suggests to the casual listener that he was more concerned with expressive effects than with formal structures. But he took great pains to shape the *Requiem* as a whole. It builds a firm architecture on the tonality of G, beginning in the minor, ending in the major. Moreover, the last movement quotes material from the opening movement, as a way of completing the form.

Berlioz's melodies often expand or contract toward or around a single note, in a way analogous to a German composer's use of harmonies that circle around a single key. But since harmony is not inherent in Berlioz's conception (as it so often is with the German composers), his melodies can be heard unaccompanied or with a surprising variety of chordal backgrounds, which affect mood and color. The *Requiem* has many examples of this technique.

The very opening measures of the *Requiem* show the composer's expressive touch with melody. As the basses (and later the sopranos) intone the opening words of the



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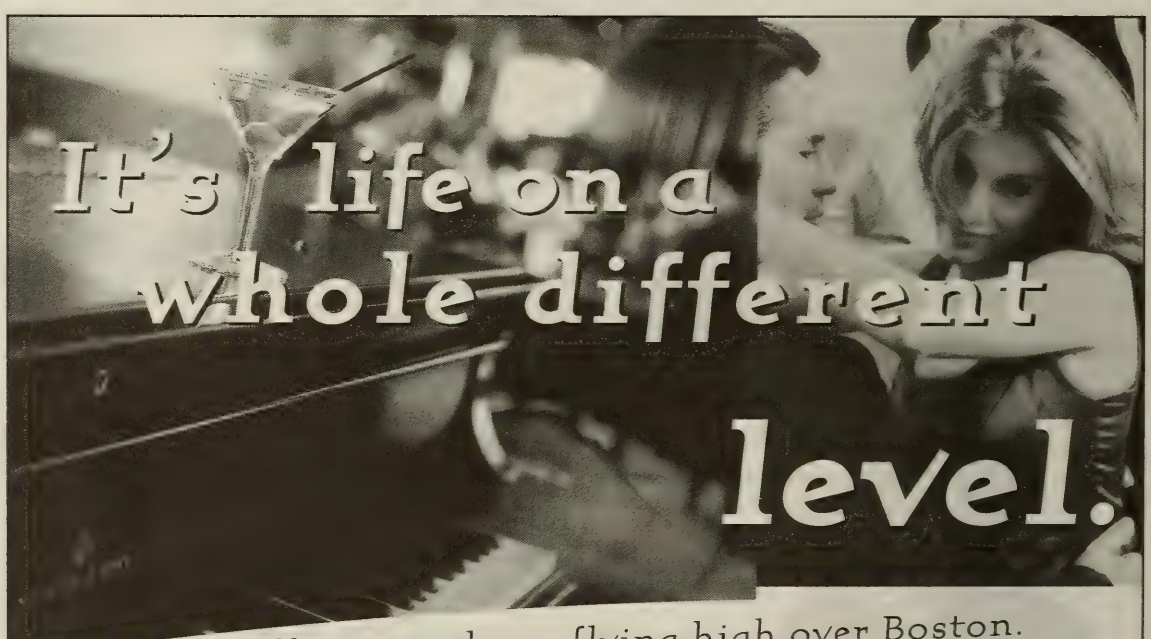
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service in a smooth melodic line that begins high and falls (a line that is thus both expressive and symbolic of death), the tenors sing the same words with detached, rhythmic eighth-notes separated by rests. Their overlay on the texture suggests heartbeats and emotional tension, an expressive effect that Berlioz pursues by various means throughout much of the score. A contrasting theme in the relative major of B-flat is more consoling, more hopeful, though hints of minor remain.

Verdi's *Dies irae* begins with a cataclysmic outburst. Berlioz, nearly a half-century earlier, has his own cataclysmic outburst (copied from the *Resurrexit* of his earlier Mass), but he works up to it with three choral sections built on a theme cast in the melodic style of plainsong and its countermelodies. Each section is in a higher key and is accompanied by a fuller and more nervous orchestration. In the second of these sections, the tenors introduce a new kind of "heartbeat" palpitation. The third is interrupted by the sudden appearance of the brass ensembles in their massed fanfares. The basses majestically declaim the summons in unison, followed by a hush as "death and nature are stunned."



Berlioz's "Requiem" by Fantin-Latour

The next movement, *Quid sum miser*, is brief and quiet—which means that it is easily overlooked. It is built on the first two thematic ideas heard at the beginning of the preceding movement, extended with sensitive delicacy. By contrast, the grand invocation *Rex tremendae majestatis* alternates anxious pleading with brassy hints of destruction. It ends in a hushed prayer that leads to the quietest passage in the work, *Quaerens me*, for unaccompanied voices. The longest movement in the entire score, *Lacrymosa*, ends the setting of the *Dies irae* text with a rhythmically vital outcry (how different from Verdi's lyrical hushed prayer!) describing the "day of tears" when the judge makes his appearance. At the last repetition of this material there is one final outburst of brass bands and timpani to reinforce the inescapable nature of judgment.

The *Offertorium* is perhaps the most original movement in the entire score. It is, in essence, an orchestral tone poem over which Berlioz superimposes the chorus singing an ostinato (a repeated note or figure). In this case, the ostinato consists of the note A, alternative with its upper neighbor, B-flat. Only in the last eighteen of its 155 measures does the chorus sing anything other than this ostinato with changing words. Yet the orchestra weaves an astonishingly varied meditation around these notes, a gentle lamentation that Schumann quite rightly said "surpassed everything" in the score. The movement is so unusual that it is easily overlooked and forgotten in a performance of the *Requiem*, but the wonder of it grows with familiarity.

The brief *Hostias* stands out as another of Berlioz's magical orchestral touches, this time an extraordinarily simple one. As men's voices intone the prayer, the lines are

punctuated by chords played high in the flutes over a low bass note played by four trombones—with nothing in between. With a single sonority Berlioz encapsulates the gulf between the human and the divine.

The *Sanctus* introduces the only solo voice to be heard in the Requiem, a lyric line sung by the tenor to the accompaniment of tremolo lower strings, sustained solo violins, flute, and women's voices—a shimmering sound after all the darkness that has preceded it. The chorus alone, doubled by the strings, sings a vigorous fugue on *Hosanna in excelsis*. Both the *Sanctus* and *Hosanna* return in varied guise.

Following the otherworldly *Sanctus*, in the distant key of D-flat, the *Agnus Dei* begins with a hushed orchestral modulation; the chorus offers a simple harmonic reading of the closing words of the Requiem service. This recalls the *Hostias*, with its alternations of high-lying flute chords and low trombone responses, though now the prayer begins in G major instead of G minor. Almost at once, though, the harmony becomes unstable and begins moving toward regions associated with the minor key. Here Berlioz recalls material quoted from the first movement—"Te decet hymnus" and "Requiem aeternam" in their original keys—and then concludes with a coda that settles into G major for the final words. The last statements of "Amen" are among the most original touches in the entire score. The chorus basses sing a line that keeps settling onto the home tonic, G, from progressively closer steps, starting from the dominant, D, and collapsing step by step. Each time the upper voices find a new and striking way to harmonize that descent.

To most ears in 1837 that ending was odd, even bizarre. Some have claimed that this passage simply proves Berlioz's lack of harmonic sense. But it is nothing more than the logical extension of his love of melody as the shaping force in his music, with harmony as the expressive adjunct. In fact, this surprising choral ending is a version of the orchestral bass line from the last bars of the opening movement. There, too, the music collapsed onto the home G, but in the first movement, that collapse suggested exhaustion, doubt, inability to face the judgment of the *Dies irae*. By the end of the work the cathartic act of reconciliation is completed. Now the collapsing bass line is tender, gently touching. Its combination of formality (rounding out the last movement with a reminiscence of the first) and expression (never quite losing its capacity to surprise listeners made blasé by worn-out harmonic convention) is part of Berlioz's unique genius.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis!
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam:
Ad te omnis caro veniet.
Requiem aeternam dona defunctis,
Domine,
et lux perpetua luceat eis!
Kyrie eleison!
Christe eleison!
Kyrie eleison!

Grant them eternal rest, O Lord,
and let everlasting light shine on them.
To thee, O God, praise is meet in Zion,
and unto thee shall the vow be
performed in Jerusalem.
Hearken unto my prayer:
unto thee shall all flesh come.
Grant the dead eternal rest, O Lord,

and let everlasting light shine on them.
Lord, have mercy upon us!
Christ, have mercy upon us!
Lord, have mercy upon us!

Dies irae

Dies irae, dies illa
Solvet saeclum in favilla
Teste David cum Sibylla.

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus!

Tuba mirum spargens sonum

Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit et natura
cum resurget creatura
judicanti responsura

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

The Day of Wrath, that day
shall dissolve the world in ashes,
as witnesseth David and the Sibyl.

What trembling there shall be
when the Judge shall come
who shall thresh out all thoroughly!

The trumpet, scattering a wondrous
sound
through the tombs of all lands,
shall drive all unto the Throne.

Death and Nature shall be astounded
when the creatures shall rise again
to answer to the Judge.

A written book shall be brought forth
in which shall be contained all
for which the world shall be judged.

And therefore when the Judge shall sit,
whatsoever is hidden shall be manifest,
and naught shall remain unavenged.

Quid sum miser

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

What shall I say in my misery?
Whom shall I ask to be my advocate,
when scarcely the righteous may be
without fear?

Remember, merciful Jesu,
that I am the cause of thy journey,
lest thou lose me in that day.

I pray a supplicant, kneeling,
my heart contrite as ashes,
give care to my end.

**Please turn the page quietly,
and only after the music has stopped.**

Rex tremendae

Rex tremendae majestatis
Qui salvandos salvas gratis;
Salva me, fons pietatis.

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Confutatis maledictis [Jesu]
Flammis acribus addictis,
Voca me,
Et de profundo lacu,
Libera me de ore leonis,
Ne cadam in obscurum,
Ne absorbeat me Tartarus!
Qui salvandos salvas gratis;
Salva me, fons pietatis!

King of awful majesty,
who freely savest the redeemed,
save me, O fount of mercy.

Remember, merciful Jesu,
that I am the cause of thy journey,
lest thou lose me in that day.

When the damned are confounded
and devoted to sharp flames,
call thou me,
and from the bottomless pit
and the mouth of the lion, deliver me,
lest I fall into darkness,
lest Tartarus swallow me.
Who freely savest the redeemed,
save me, O fount of mercy.

Quaerens me

Quaerens me sedisti lassus;
Redemisti crucem passus.

Tantus labor non sit cassus.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus:
Supplicanti parce, Deus.

Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti,

Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Seeking me didst thou sit weary:
thou didst redeem me, suffering the cross;
let not such labor be in vain.

O just Judge of vengeance,
give the gift of remission
before the day of reckoning.

I groan as one guilty;
Spare, O God, me, thy suppliant.

My prayers are not worthy,
but do thou, good Lord, show mercy,
lest I burn in everlasting fire.

Thou who didst absolve Mary
and didst hear the thief's prayer,
hast given hope to me also.

Give me a place among thy sheep
and put me apart from the goats,
setting me on the right hand.

Lacrymosa

Lacrymosa dies illa
Qua resurget ex favilla
Homo reus judicandus.

Pie Jesu,
Dona eis requiem aeternam.

Lamentable is that day
on which guilty man shall arise
from the ashes to be judged.

Merciful Jesu,
Grant them eternal rest.

Offertorum

Domine, Jesu Christe, Rex gloriae,	O Lord, Jesus Christ, King of glory,
libera animas omnium fidelium defunctorum de poenis!	deliver the souls of the departed faithful from torment.
Domine, libera eas de poenis inferni	O Lord, deliver them from the torments of hell
et de profundo lacu!	and from the bottomless pit.
Libera eas, et sanctus Michael signifer	Deliver them, and let Saint Michael the standard-bearer
repraesentet eas in lucem sanctam	bring them forth into the holy light
quam olim Abrahae	which thou once promised
et semini ejus promisisti,	to Abraham and his seed,
Domine Jesu Christe. Amen.	Lord Jesus Christ. Amen.

Hostias

Hostias et preces tibi,	To thee we render our offerings
laudis offerimus.	and prayers with praises.
Suscipe pro animabus illis	Receive them for those souls
quarum hodie memoriam facimus.	which we commemorate today.

Sanctus

Sanctus, sanctus, sanctus, Deus Sabaoth.	Holy, holy, holy, God of Sabaoth.
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of thy glory.
Hosanna in excelsis.	Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,	Lamb of God, that takest away the sins of the world,
dona eis requiem sempiternam!	grant them eternal rest.
Te decet hymnus, Deus, in Sion,	To thee, O God, praise is meet in Zion,
et tibi reddetur votum in Jerusalem.	and unto thee shall the vow be performed in Jerusalem.
Exaudi orationem meam!	Hearken unto my prayer:
Ad te omnis caro veniet.	unto thee all flesh shall come.
Requiem aeternam dona defunctis, Domine,	Grant the dead eternal rest, O Lord,
et lux perpetua luceat eis!	and let everlasting light shine on them.
Requiem aeternam dona eis, Domine,	Grant them eternal rest, O Lord,
et lux perpetua luceat eis	and let everlasting light shine on them
cum sanctis tuis in aeternum, Domine,	with thy Saints for ever, O Lord,
quia pius es! Amen.	for thou art merciful. Amen.

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A comprehensive new Berlioz biography in two volumes—*Berlioz, Volume I: The Making of an Artist, 1803-1832* and *Berlioz: Volume II: Servitude and Greatness*—by Berlioz authority David Cairns was published in 1999 (University of California). Another important modern biography of the composer is D. Kern Holoman's *Berlioz*, subtitled "A musical biography of the creative genius of the Romantic era" (Harvard University Press). *Berlioz*, by Hugh Macdonald, general editor of the Berlioz critical edition, offers a compact introduction to the composer's life as part of the Master Musicians series (Oxford University paperback). Another compact account is Peter Bloom's *The life of Berlioz* in the series "Musical lives" (Cambridge University paperback; among the other composers included in this series are Beethoven, Debussy, Ives, Mahler, Mozart, Schubert, Strauss, and Verdi). Hugh Macdonald's Berlioz article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, also including the Grove articles on Weber and Mendelssohn); the article has been somewhat revised for the new 2001 edition of Grove. Macdonald's useful *Berlioz Orchestral Music* in the series of BBC Music Guides unfortunately does not include discussion of the *Requiem* (University of Washington paperback). The best English translation of Berlioz's *Memoirs*, though hard to find, is David Cairns's (once available as a Norton paperback); more readily available is the much older translation by Ernest Newman (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*, first published in 1950, is a distinguished older study (Columbia University Press); Barzun's own single-volume abridgment, *Berlioz and his Century*, is available as a University of Chicago paperback. Brian Primmer's *The Berlioz Style* offers a good discussion of the composer's music (Oxford).

Seiji Ozawa has recorded Berlioz's *Requiem* with the Boston Symphony Orchestra, the Tanglewood Festival Chorus, and tenor Vinson Cole (RCA, taped live at Symphony Hall in October 1993). Though now hard to find, Charles Munch's 1959 Boston Symphony account with tenor Léopold Simoneau and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor, retains its place among the work's great recordings (RCA); one of its compact disc reissues came in 1996 as part of "Munch Conducts Berlioz," an eight-disc RCA box of Munch/BSO recordings made between 1953 and 1959 (also including *Roméo et Juliette*, *La Damnation de Faust*, *L'Enfance du Christ*, *Harold in Italy*, the *Symphonie fantastique*, *Les Nuits d'été* with Victoria de los Angeles, and some shorter works). Colin Davis's 1969 recording with the London Symphony Orchestra, London Symphony Chorus, and tenor Ronald Dowd, part of the conductor's pioneering Berlioz cycle of the late 1960s and early '70s, has been reissued at mid-price, though it seems not to be available in the United States (Philips). Also not currently listed is Robert Shaw's 1985 recording with the Atlanta Symphony and Chorus and tenor John Aler (Telarc). Noteworthy recent recordings include Charles Dutoit's with the Montreal Symphony Orchestra and Chorus and tenor John Mark Ainsley (Decca) and Noel Edison's with the Elora Festival Orchestra, Toronto Mendelssohn Chorus and Youth Chorus, and tenor Michael Schade (budget-priced Naxos). For the historically minded, Sir Thomas Beecham's famous 1959 concert performance at London's Royal Albert Hall, with the Royal Philharmonic Orchestra and Chorus and soloist Richard Lewis, is available in good sound on BBC Legends.

—Marc Mandel

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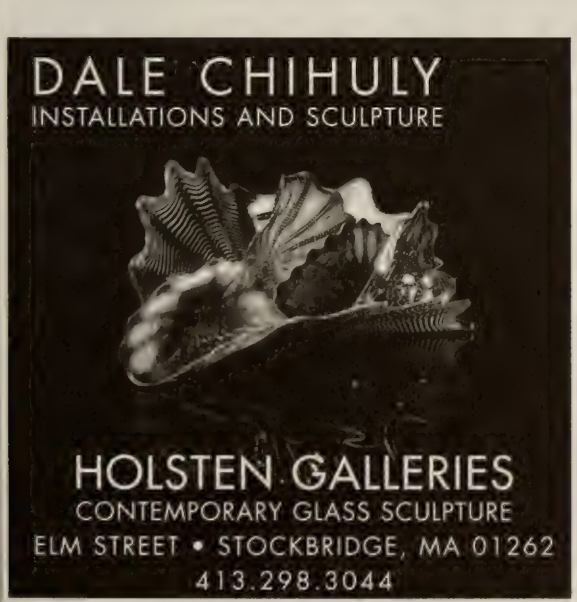
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Stanford Olsen



American tenor Stanford Olsen made his Metropolitan Opera debut on an hour's notice as Arturo in *I puritani* opposite Dame Joan Sutherland and has since established an international reputation. His current season includes performances as Belmonte in *Die Entführung aus dem Serail* with the St. Paul Chamber Orchestra. He sings *Carmina burana* in a televised performance with the NHK in Tokyo as well as in Cleveland. Further performances this season include Handel's *Alexander's Feast* with the St. Louis Symphony, *Elijah* in Washington, D.C., Mozart's *Requiem* with the New York Philharmonic, Mozart's C minor Mass with Boston Baroque, and a recital at Drake University. Mr. Olsen's operatic roles include Nemorino in *L'elisir d'amore*, the title role in *Le Comte Ory*, Don Ottavio in *Don Giovanni*, Ferrando in *Così fan tutte*, Count Almaviva in *The Barber of Seville*, Fenton in *Falstaff*, and the Italian Singer in *Der Rosenkavalier*, among others. He appears regularly at the Metropolitan Opera, La Scala, the Landestheater Stuttgart, Netherlands Opera, Deutsche Oper Berlin, Théâtre du Châtelet, Hamburg Staatsoper, Australian Opera, the Monnaie in Brussels, and Madrid's Teatro la Zarzuela, and with the opera companies of San Francisco, Houston, Santa Fe, Philadelphia, and St. Louis. Mr. Olsen's European concert debut took place in 1989, when he appeared with the Berlin Philharmonic in the Berlioz *Requiem* under James Levine. He has appeared with the major orchestras of North America as well as with the Handel & Haydn Society and internationally with the Philharmonia Orchestra, Maggio Musicale Fiorentino, Teatro Comunale di Bologna, Israel Philharmonic, Internationale Bachakademie Stuttgart, Orchestre National de France/Radio France, Ensemble InterContemporain, and Orchestra della RAI. Festival appearances include the Mostly Mozart, Tanglewood, Salzburg, Ravinia, and Santa Fe Chamber Music festivals. He has collaborated with such conductors as Carlos Kleiber, Kurt Masur, Gabriele Ferro, Raymond Leppard, Christoph Eschenbach, Christopher Hogwood, Richard Bonynge, Pierre Boulez, Leopold Hager, Peter Maag, Daniel Oren, and Armin Jordan. Mr. Olsen's concert repertoire includes Handel's *Messiah*, Haydn's *The Creation* and *The Seasons*, Britten's *War Requiem* and Serenade for Tenor, Horn, and Strings, Elgar's *Dream of Gerontius*, Rossini's *Stabat Mater*, and Stravinsky's *Pulcinella*. His recordings include video releases as Belmonte in *Die Entführung aus dem Serail* conducted by John Eliot Gardiner for Deutsche Grammophon and Idreno in *Semiramide* at the Metropoli-

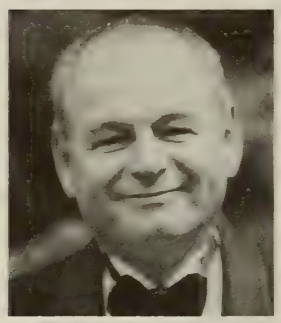
Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.





tan Opera under James Conlon. His 1992 Alice Tully Hall recital of works by Ives, Vaughan Williams, Britten, and Tippett was recorded by the Musical Heritage Society. He has recorded the role of Argirio in Rossini's *Tancredi* with Alberto Zedda (Naxos), *Carmina burana* with Charles Dutoit and the Montreal Symphony (Decca), Bach's *St. Matthew* Passion with Seiji Ozawa (Philips), and Dvořák's *Stabat Mater* with Robert Shaw and the Atlanta Symphony (Telarc). Mr. Olsen won the 1989 Walter W. Naumburg Award, the 1986 Metropolitan Opera National Council Auditions, and awards from the Richard Tucker Foundation and Eleanor Steber Foundation. Prior to this season's performances of Berlioz's *Requiem* in Boston and New York, his sole Boston Symphony appearance was at Tanglewood in July 1991, as soloist in Bach's cantatas 26 and 149 under the direction of Helmuth Rilling.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. This past summer, in addition to their performances with the Boston Symphony Orchestra and their annual Friday-evening Prelude Concert at Tanglewood, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic both at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. Also during that tour—the TFC's first in Europe—the chorus performed an *a cappella* concert of music by Brahms, Bruckner, Copland, Martin, and Martino in the Dom Cathedral in Lübeck, Germany. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan, the chorus's first performance overseas. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The group has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, on Philips; Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal. Also for Philips, with the BSO under Bernard Haitink's direction, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie*. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. Mr. Oliver has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and in May 1999 prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan. This season he will conduct the Carnegie Hall Choral Workshop in preparation for Mr. Previn's January 2002 Carnegie Hall performance of Brahms's *Ein deutsches Requiem*.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Carol Amaya
Phyllis Benjamin
Michele M. Bergonzi
Christina J. Bonati
Jenifer Lynn Cameron
Susan Cavalieri
Catherine C. Cave
Jane R. Circle
Lorenzee Cole
Patricia Cox
Christine Pacheco Duquette
Stefanie J. Gallegos
Laura C. Grande
Isabel M. Gray
Amy L. Green
Sarah M. Heile
Kathy Ho
Donna Kim
Nancy Kurtz
Kieran Murray
Joei Marshall Perry
Livia Racz
Pamela Schweppe
Joan P. Sherman
Gillian Swan
Angela M. Vieira
Alison L. Weaver
Gwendolyn Williams

Mezzo-sopranos
Maisy Bennett
Betty B. Blume
Ondine Brent
Janet L. Buecker
Alice Shuan Chang
Betsy Clifford
Lauren Cree
Betsy Draper
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Irene Gilbride
Sheryl Krevsky
Gale Livingston
Kristen McEntee
Louise-Marie Mennier
Fumiko Ohara
Petra Pacaric
Barbara M. Puder
Mimi Rohlfing
Stephanie Rosch
Kathleen Schardin
Rachel Shetler
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Ingrid Ulbrich
Marina Voronina
Cindy Vredeveld
Jennifer Walker
Marguerite Weidknecht

Tenors
Brad W. Amidon
John C. Barr
David P. Bergers
Richard A. Bissell
Jonas Budris
Stephen Chrzan
Andrew Crain
Tom Dinger
David Fontes
Leon Grande
J. Stephen Groff
David M. Halloran
John W. Hickman
Stanley Hudson
Warren Hutchison
James R. Kauffman
David Lin
Henry Lussier
John Vincent MacInnis
Ronald J. Martin
Dwight E. Porter
David Raish
Brian R. Robinson
Steve Rowan
Peter L. Smith
Don P. Sturdy
Kurt Walker
Andrew Wright

Basses
Daniel E. Brooks
Clinton D. Campbell
Paulo C. Carminati
Kirk Chao
Joel Evans
Matt Giamporcaro
Mark Gianino
Alexander R. Goldberg
Elliott Gyger
Mark L. Haberman
Jeramie D. Hammond
Robert J. Henry
Ishan Arvell Johnson
Ryan J. Kershner
John Knowles
William Koffel
Bruce Kozuma
Daniel Lichtenfeld
David K. Lones
Richard H. Oedel
Stephen H. Owades
Daniel Perry
Peter Rothstein
Vladimir Roudenko
Robert Saley
Karl Josef Schoellkopf
Peter S. Strickland
Bradley Turner
Thomas C. Wang

Felicia A. Burrey, Chorus Manager
Julie Giattina, Assistant Chorus Manager
Frank Corliss, Rehearsal Pianist

IN MEMORIAM
The Tanglewood Festival Chorus dedicates its performances this week to Ted Hennessey, the husband of chorus member Melanie Salisbury. Ted was a passenger on American Airlines Flight 11 on September 11, 2001.

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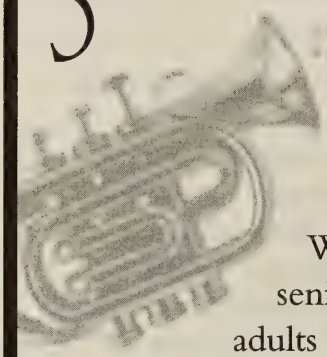
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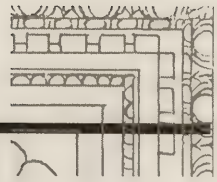
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NEXT PROGRAM . . .

Thursday, October 18, at 8
Friday, October 19, at 1:30
Saturday, October 20, at 8
Tuesday, October 23, at 8

Pre-Concert Talks by Robert Kirzinger, BSO Publications Associate

SEIJI OZAWA conducting

BACH — Concerto in D for Three Violins, Strings, and Continuo, BWV 1064R

[Allegro]
Adagio
Allegro

MALCOLM LOWE, TAMARA SMIRNOVA, and NURIT BAR-JOSEF, violins

MARTIN — Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra

Allegro
Adagietto
Allegro vivace

ELIZABETH OSTLING, flute
JOHN FERRILLO, oboe
WILLIAM R. HUDGINS, clarinet
RICHARD SVOBODA, bassoon
JAMES SOMMERVILLE, horn
THOMAS ROLFS, trumpet
RONALD BARRON, trombone
EVERETT FIRTH, timpani

INTERMISSION

BRUCH — *Kol Nidrei*, Adagio on Hebrew melodies for cello, with harp and orchestra, Opus 47 (to be performed on double bass)

EDWIN BARKER, double bass

BARTÓK — Concerto for Two Pianos, Percussion, and Orchestra

Assai lento – Allegro molto
Lento, ma non troppo
Allegro non troppo

BENJAMIN PASTERNACK and RANDALL HODGKINSON, pianos

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'C'—October 18, 8-10
Friday 'B'—October 19, 1:30-3:30
Saturday 'A'—October 20, 8-10
Tuesday 'B'—October 23, 8-10

SEIJI OZAWA conducting
MALCOLM LOWE, TAMARA SMIRNOVA, and NURIT BAR-JOSEF, violins
EDWIN BARKER, double bass
ELIZABETH OSTLING, flute; JOHN FERRILLO, oboe; WILLIAM HUDGINS, clarinet; RICHARD SVOBODA, bassoon; JAMES SOMMERVILLE, horn; THOMAS ROLFS, trumpet; RONALD BARRON, trombone; EVERETT FIRTH, timpani
BENJAMIN PASTERNACK and RANDALL HODGKINSON, pianos

BACH	Concerto in D for Three Violins
MARTIN	Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra
BRUCH	*Kol Nidrei*, for double bass and orchestra
BARTÓK	Concerto for Two Pianos, Percussion, and Orchestra

Thursday, October 25, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—October 25, 8-10
Friday 'A'—October 26, 1:30-3:30
Saturday 'B'—October 27, 8-10

SEIJI OZAWA conducting

TAKEMITSU	*Dream/Window*
DUTILLEUX	*The shadows of time*
BEETHOVEN	Symphony No. 3, *Eroica*

Sunday, October 28, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

BRITTEN	Sinfonietta, Opus 1
WYNER	Serenade for seven instruments
MOZART	String Quintet in C, K.515

Tuesday 'C'—October 30, 8-9:55
Thursday 'A'—November 1, 8-9:55
Friday 'B'—November 2, 8-9:55
Saturday 'A'—November 3, 8-9:55

FEDERICO CORTESE conducting
NELSON FREIRE, piano

IVES	*Ragtime Dances*
MOZART	Piano Concerto No. 9 in E-flat, K. 271
KURTÁG	*Grabstein für Stephan*
SCHUBERT	Symphony No. 4, *Tragic*

Programs and artists subject to change.

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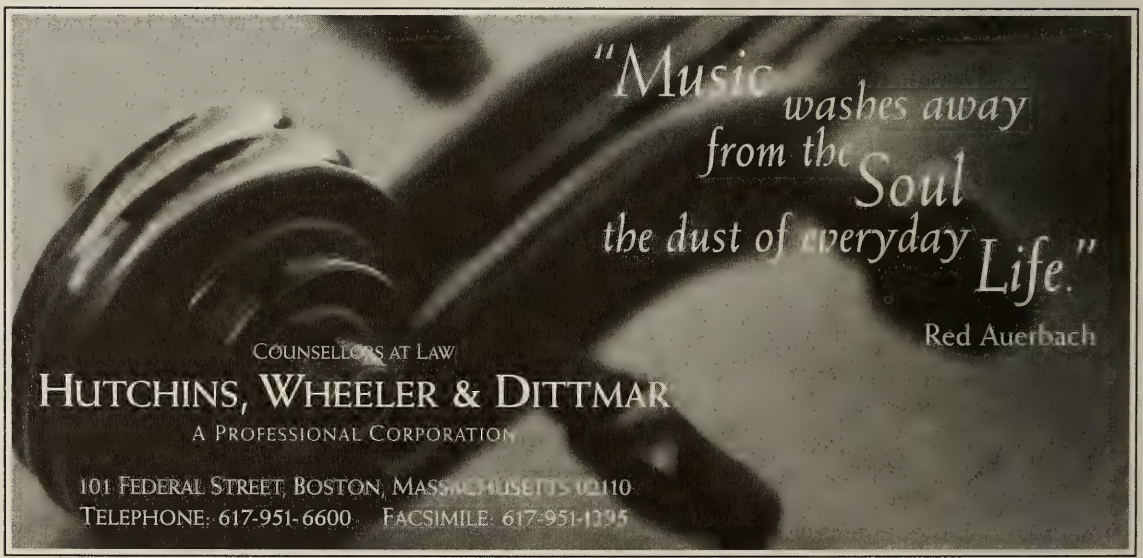
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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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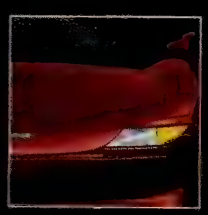
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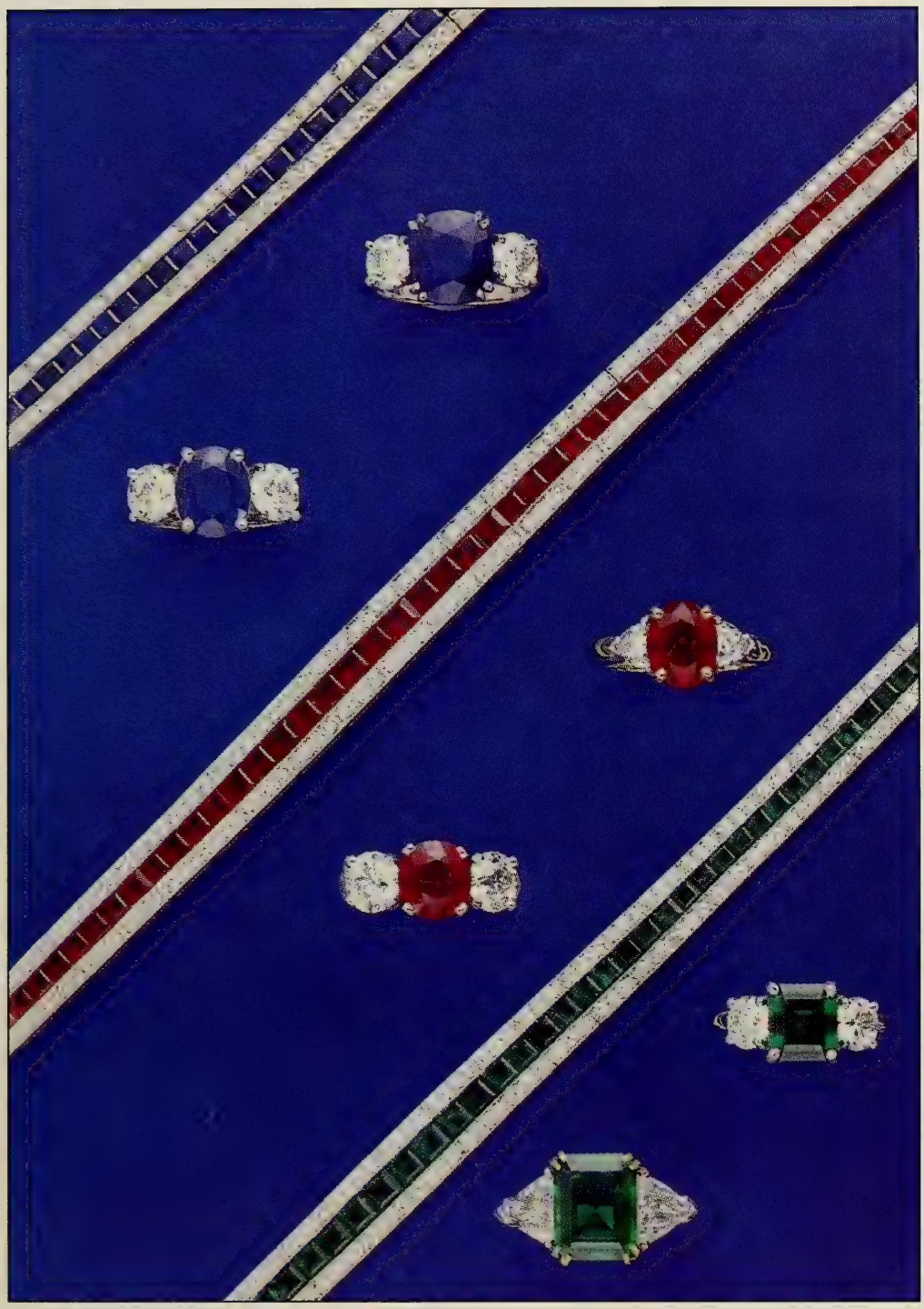
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"Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000," a 12CD Box Set of BSO Broadcasts, Available Now

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra, in collaboration with IMG Artists, London, has released an exclusive twelve-disc set of historic performances from the BSO's broadcast archives. More than forty works are included, encompassing more than fifteen hours of music. Seiji Ozawa is represented on two discs (music of Stravinsky and Messiaen featuring the Tanglewood Festival Chorus; music of Frank Martin and Richard Strauss featuring BSO principal players; and Bartók's *Bluebeard's Castle* with Yvonne Minton and Gwynne Howell). Five of the discs are devoted to Ozawa's five predecessors as music director—Pierre Monteux (music of Strauss and Vaughan Williams, drawn from guest appearances during the Munch era), Serge Koussevitzky (Bartók, Liadov, and Bernstein), Charles Munch (an all-French disc), Erich Leinsdorf (Janáček, Shostakovich, Wagner, Smetana), and William Steinberg (Bruckner's Symphony No. 8). Another disc features Michael Tilson Thomas, Colin Davis, and Bernard Haitink, who have all held the title "principal guest conductor" with the orchestra. Three discs are devoted to distinguished guest conductors including Guido Cantelli, Aaron Copland, Carlo Maria Giulini, Rafael Kubelik, Igor Markevitch, Dimitri Mitropoulos, Thomas Schippers, Leopold Stokowski, Klaus Tennstedt, and Bruno Walter. Longtime BSO concertmasters/assistant conductors Richard Burgin (under Koussevitzky and Munch) and Joseph Silverstein (under Leinsdorf, Steinberg, and Ozawa) are also featured, as is Leonard Bernstein, who is heard as pianist in the 1949 world premiere of his Symphony No. 2, *The Age of Anxiety*, under Koussevitzky. The final disc has a variety of smaller works and rehearsal excerpts. Also included are extensive liner notes from the original BSO program books, reminiscences by former orchestra members, newspaper review quotes, artist biographies, and a 140-page commemorative booklet including histories of the BSO broadcasts, the BSO, and Symphony Hall, plus additional essays, archival illustrations, and a cumulative BSO roster for the period represented in the set. On sale at the Symphony Shop, this limited edition set is available for $225. It can also be purchased by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; or at selected Virgin Megastores, including the new Boston store opening in November.

WGBH and the BSO: Celebrating a 50-Year Tradition

Saturday, October 6, 2001, marked the fiftieth anniversary of a remarkable tradition. It was on Saturday night, October 6, 1951, at 8:30 p.m. that Boston radio station WGBH-FM aired its inaugural broadcast—the opening Boston Symphony program of that season, heard in its entirety, including Mozart's *Masonic Funeral Music*, Strauss's *Death and Transfiguration*, and Tchaikovsky's *Pathétique* Symphony, all under the direction of then music director Charles Munch, and played in memory of Serge Koussevitzky, who had died the previous June. The week's BSO program book noted that "The Boston Symphony [was] proud to be a participant in a new, non-commercial educational FM radio station," observing also that "FM listeners of Greater Boston...may now add to their abundance [of other radio programming] live Boston Symphony concerts." The station operated from studios newly constructed in Symphony Hall, with a microwave link on the roof relaying all programs to the transmitter on Great Blue Hill in Milton, from which the station derived its call letters. The initial broadcast included remarks by Ralph Lowell, who spearheaded the Lowell Institute Cooperative Broadcasting Council made up of local educational and cultural leaders who helped to create and advise the station; WGBH manager Parker Wheatley, who was also the council's director; Charles Munch, and Aaron Copland, who was that year's Norton Professor at Harvard University. Since that first WGBH broadcast in October 1951, the BSO's Friday-afternoon and Saturday-evening concerts have been carried live locally in full. Though the BSO

was heard live on radio as early as January 1926, the orchestra's concerts did not air continuously in the following decades; nor were they always carried complete. Today WGBH continues to carry the BSO's Friday-afternoon concerts from Symphony Hall and its Sunday-afternoon concerts from Tanglewood, representing the longest continuous relationship between an orchestra and broadcaster in this country. The Boston Symphony Orchestra extends its congratulations and thanks to WGBH on this significant anniversary.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses concertos by Bach, Frank Martin, Bruch, and Bartók. Next week, BSO Director of Program Publications Marc Mandel discusses music of Takemitsu, Dutilleux, and Beethoven. As the season continues, John Daverio of Boston University discusses Ives, Mozart, Kurtág, and Schubert (October 30-November 3); Harlow Robinson of Northeastern University discusses Wagner, Schoenberg, and Shostakovich (November 14-20); and Hugh Macdonald of Washington University in St. Louis discusses Beethoven and Schoenberg (November 23-27).

Symphony Hall Tours

During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. and every Wednesday except December 26 at 4:30 p.m. The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour,



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Boston Symphony Chamber Players 2001-02 Season at Jordan Hall—Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of music by Britten, Yehudi Wyner, and Mozart on Sunday, October 28, at 3 p.m. The series continues with music of Mozart, Harbison, Dutilleux, and Brahms on February 3, with baritone William Sharp as guest artist; a program with guest pianist André Previn, to include music of Poulenc and Lerdahl, on March 24; and music of Schulhoff, Golijov, and Brahms on April 28. Subscriptions for the four-concert series are available at $96, $70, and $54. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

BSO Members in Concert

The Concord Chamber Music Society, founded by BSO violinist Wendy Putnam, opens its 2001-02 season this Sunday, October 21, at 3 p.m. at the Concord Academy Performing Arts Center, 166 Main Street in Concord, with a program of American and French musical vignettes: Copland's *Nocturne* for violin and piano, Milhaud's Suite for clarinet, violin, and piano, and Piston's Sonatina for violin and piano, with clarinetist Thomas Martin, Ms. Putnam, pianist Vytas Baksys, and cellist Ronald Feldman. Tickets are $20 ($15 students and seniors). For more information, call (978) 371-9667 or visit www.concordchambermusic.org.

On Sunday, October 28, at 2 p.m., the New Philharmonia Orchestra, Ronald Knudsen, music director, offers a program of "Russian Tales" featuring Prokofiev's *Peter and the Wolf* as the first event in its 2001-02 "Family Discovery Series" at Babson College's Sorenson Center in Wellesley. The afternoon also offers an opportunity to meet members of the orchestra and even try out some instruments. Tickets are $10 for adults, $5 for students. For more information, call (617) 527-9717 or visit the orchestra's web site at www.newphilharmonia.org.

MusicWorks (formerly the Richmond Performance Series), founded by BSO violist Mark Ludwig, offers a "Tribute to Ned Rorem" on Sunday afternoon, November 11, as part of the South Berkshires Concert Series at Simon's Rock College in Great Barrington. The event includes a 1 p.m. panel discussion with the composer as guest and a 3 p.m. concert of Rorem's chamber music featuring the Hawthorne String Quartet, pianist Anthony Fogg, flutist Fenwick Smith, and mezzo-soprano Deborah Rentz-Moore. Tickets are $20 ($15 students and seniors). For more information call 1-866-266-2746.

The New Philharmonia Orchestra, Ronald Knudsen, music director, opens its 2001-02 "Classics Series" on Saturday, November 17, at 8 p.m. and Sunday, November 18, at 3 p.m. at the Sorenson Center, Babson College, in Wellesley, with a program featuring BSO principal bass Edwin Barker in Serge Koussevitzky's Concerto for Double Bass. Also on the program are "Autumn" from Glazunov's *The Seasons* and Rachmaninoff's Symphony No. 2. Tickets are $25 ($22 seniors, $15 students). For more information, call (617) 527-9717 or visit the orchestra's web site at www.newphilharmonia.org.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Single tickets are $14. Subscriptions to all six concerts—which take place on November 9, January 25, February 22, March 22, April 5, and April 26—are still available for $72. This season's first Chamber Prelude, on Friday, November 9, at 2:30 p.m., will feature BSO associate concertmaster Tamara Smirnova, cellist Jerome Patterson, and pianist Tatiana Yampolsky in piano trios of Haydn and Mendelssohn. For more information, or to order tickets, please call (617) 266-1200.

SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebra-

tion," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*, and music of Britten, Ravel, and Debussy with soprano Sylvia McNair. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Other recordings include Berlioz's *Requiem*, Fauré's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





BOSTON SYMPHONY ORCHESTRA 2001-2002

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
‡Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr
*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
Rosemary and Donald Hudson chair

*Andrew Pearce
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity

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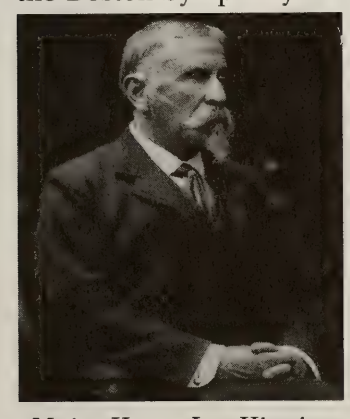
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A Brief History of the Boston Symphony Orchestra

Now in its 121st season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



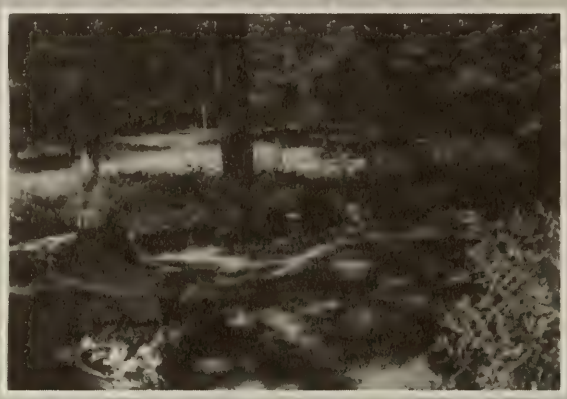
Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

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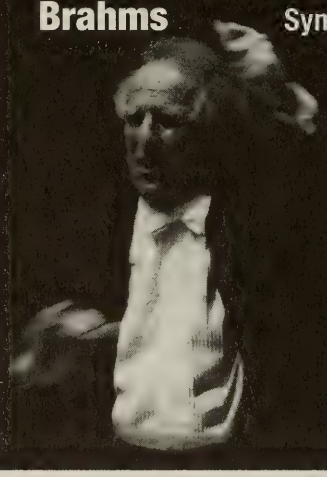
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Pre-concert lecture at 6:45pm

November 18, 2001
Sanders Theatre at 3pm
Tickets: $18, $32, $45 & $58
Pre-concert lecture at 1:45pm

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realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Now in his twenty-ninth and final season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, Bright Sheng, Toru Takemitsu, and Sir Michael Tippett. The 2001-02 season brings the world premieres of newly commissioned works from Michael Colgrass and André Previn. Under Mr. Ozawa's direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



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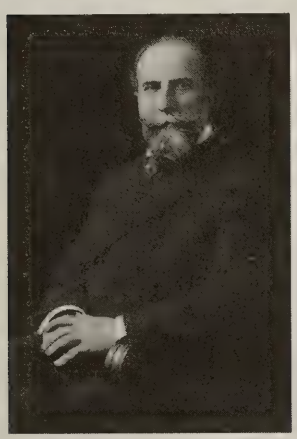
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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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One Hundred and Twenty-first Season, 2001-02

Thursday, October 18, at 8
Friday, October 19, at 1:30
Saturday, October 20, at 8
Tuesday, October 23, at 8

SEIJI OZAWA conducting

BACH — Concerto in D for Three Violins, Strings, and Continuo, BWV 1064R

[Allegro]
Adagio
Allegro

MALCOLM LOWE, TAMARA SMIRNOVA, and NURIT BAR-JOSEF, violins

MARTIN — Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra

Allegro
Adagietto
Allegro vivace

ELIZABETH OSTLING, flute
JOHN FERRILLO, oboe
WILLIAM R. HUDGINS, clarinet
RICHARD SVOBODA, bassoon
JAMES SOMMERVILLE, horn
THOMAS ROLFS, trumpet
RONALD BARRON, trombone
EVERETT FIRTH, timpani

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Kol Nidrei, Adagio on Hebrew melodies for cello, with harp and orchestra, Opus 47 (to be performed on double bass)

EDWIN BARKER, double bass

BARTÓK

Concerto for Two Pianos, Percussion, and Orchestra

Assai lento – Allegro molto
Lento, ma non troppo
Allegro non troppo

BENJAMIN PASTERNACK and
RANDALL HODGKINSON, pianos

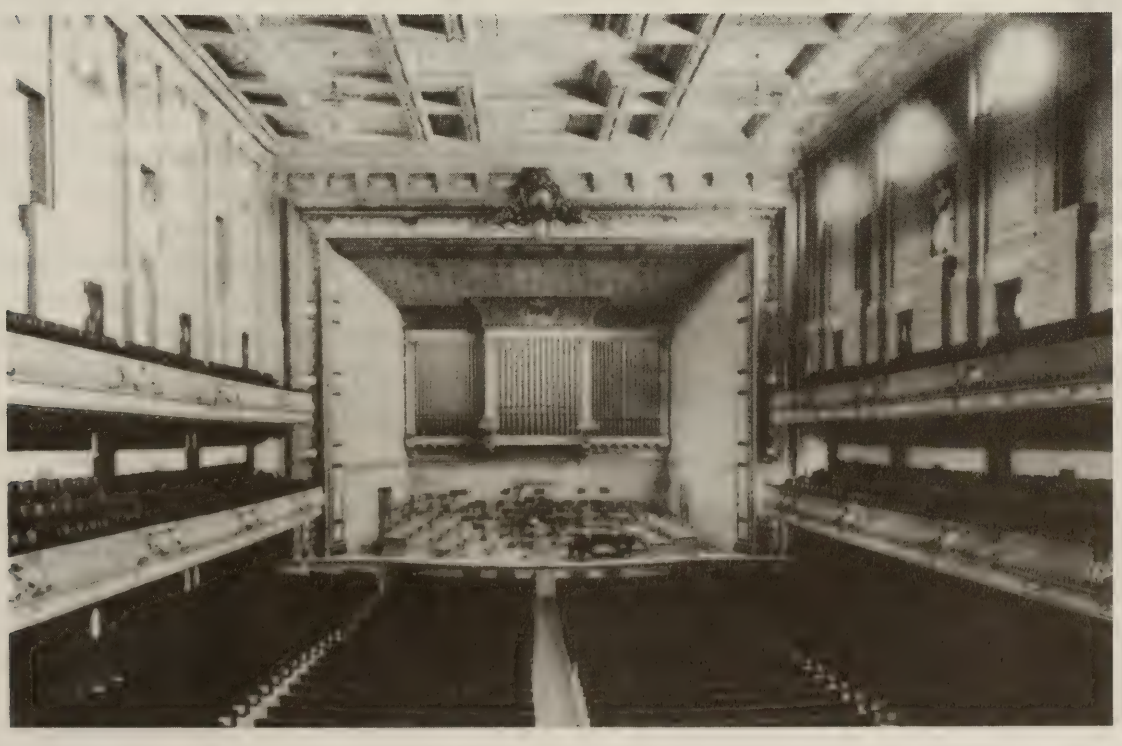
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2. Nov. 30, 2001, 8:00 pm	**Dec. 2, 2001, 2:30 pm**
Mozart: Piano Trio in E, K 542 Scott Wheeler: Dragon Mountain Brahms: Piano Trio in C Minor, Op. 101	
3. Jan. 18, 2002, 8:00 pm	**Jan. 20, 2002, 2:30 pm**
Schubert: Piano Trio in E- flat, Op. 100 Shostakovich: Piano Quintet, Op. 57	
4. Mar. 15, 2002, 8:00 pm	**Mar. 17, 2002, 2:30 pm**
Beethoven: String Quartet 11, "Serioso" Ravel: String Quartet Bartók: String Quartet No. 1	
5. Apr. 26, 2002, 8:00 pm	**Apr. 28, 2002, 2:30 pm**
Beethoven: Serenade in D for String Trio Schoenberg: Quartet No. 2 for Strings & Soprano in F-sharp minor	

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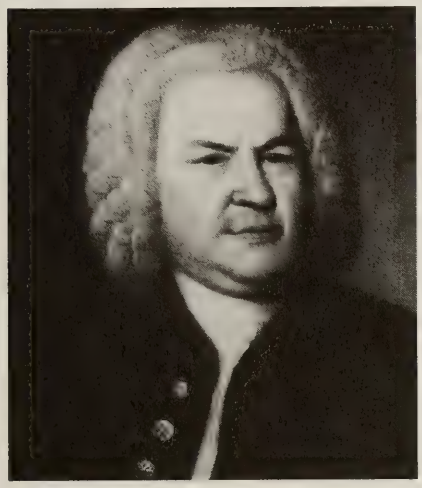
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Johann Sebastian Bach
Concerto in D for Three Violins, Strings, and Continuo



Johann Sebastian Bach was born in Eisenach, Thuringia, on March 21, 1685, and died in Leipzig on July 28, 1750. The Concerto in D for Three Violins, BWV 1064 (or 1064R) is a reconstruction of a lost concerto for which we have no surviving original material and no direct evidence of its origin (more on this below). The reconstruction, in this case by Wilfried Fischer, is based on the Concerto in C for Three Harpsichords and Orchestra, BWV 1064, one of several keyboard concertos Bach provided for performance at Leipzig's collegium musicum concerts in the 1730s. The Boston Symphony Orchestra has never performed the version for three keyboards, though it did perform the present reconstruction for three violins on one previous occasion, July 17, 1976, at Tanglewood, Neville Marriner conducting, with soloists Joseph Silverstein, Emanuel Borok, and Victor Yampolsky, who were then concertmaster, assistant concertmaster, and principal second violin, respectively. In addition to the three soloists, the score calls for violins I and II, violas, and continuo—cellos and basses plus keyboard. The continuo harpsichordist in these performances is Mark Kroll.

Bach's position as Kantor of the Thomasschule in Leipzig, beginning in 1723, came with concurrent duties as the director of music for the city of Leipzig, and was a position of great prestige. The post included overall responsibility for the music of the four principal churches, involving four choruses of boys drawn from the boarding students of the Thomasschule itself. Bach's compositional activities focused on music for Sunday services, church feast days and special services, and other special occasions, such as weddings and funerals. The amount of music that Bach produced in this position is staggering. In his first two years he composed two complete church-year cycles of cantatas, each cycle comprising more than sixty large-scale works. He completed two more cycles by 1729, and yet a fifth by the 1740s.

In 1729 Bach extended his musical life by becoming director of Leipzig's collegium musicum, a society of professional and amateur musicians founded by Telemann in 1704. Having immersed himself for six years almost exclusively in the composition of church music, the lure of the secular, instrumental music played by these excellent musicians must have been great for Bach. His musical life prior to Leipzig, in Cöthen, had involved a great deal of work in instrumental genres—the works for unaccompanied violin, for example, and the *Brandenburg* Concertos date from that period. In Weimar even earlier, Bach had continued to develop his encyclopedic grasp of style and technique by arranging concertos for solo instrument and orchestra—including nine by Antonio Vivaldi—for unaccompanied keyboard (harpsichord or organ). In addition, he may well have felt underappreciated for his work for the church and civic authorities of Leipzig. (In his New Grove article on Bach, Christoph Wolff writes, "To the [Leipzig] council, Bach was a third-rater, a mediocrity.")

The collegium musicum gave concerts weekly—Wednesdays from 4 to 6 during the summer, outdoors, and Fridays from 8 to 10 at Gottfried Zimmermann's coffee house during the winter months. The concerts were serious, if entertaining, affairs that could be considered the predecessors to our own concerts here at Symphony Hall. In addition to performing music by other contemporary composers, the group performed numerous works by Bach himself, among them the *Coffee* and *Peasant* cantatas, chamber music, and concertos, including concertos for solo and multiple harpsichords with orchestral accompaniment, possibly written to display the talents of several of his musical sons.

The accompanied keyboard concerto was virtually a new compositional genre. Vivaldi's concertos were most often for solo or multiple "melody" instruments—violin, cello, oboe, bassoon, and the like. Arguably it was Bach's fifth *Brandenburg* Concerto in which the keyboard as a concerto instrument begins to emerge, but with Bach's move to Leipzig and the ensuing six-year near-hiatus from secular music, he did not develop the concept except, rarely, within the context of the church cantatas. After becoming director of the collegium, he resurrected the idea by reworking his own or other composers' older concertos, replacing the original solo instrument(s) with one or more harpsichords; for example, Bach's concerto for four harpsichords, BWV 1065, is a reworking of a piece by Vivaldi for four violins and orchestra. The other keyboard concertos—those for solo keyboard and accompaniment, BWV 1052-59, and those for multiple keyboards and accompaniment, BWV 1060-64—are evidently based on earlier solo concertos by Bach himself (although BWV 1061 for two keyboards and accompaniment is based on a work originally for two unaccompanied keyboards). Most of the earlier works, probably dating from Bach's years in Weimar and Cöthen (1708-1721), are now lost. The exceptions are the Violin Concerto in E, BWV 1042 (which became the Harpsichord Concerto in D, BWV 1054); the Violin Concerto in A minor, BWV 1041 (which became the Harp-

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sichord Concerto in G minor, BWV 1058), and the *Brandenburg* Concerto No. 4 (which became the Harpsichord Concerto in F, BWV 1057).

Bach's working method in the process of transcribing the originals to their new settings is clear from these examples and from manuscript copies of some of the keyboard concertos. He would first write out the original solo part nearly in its entirety, and then carefully make changes, some of them fairly extensive, to accommodate the line for the harpsichord. (In the case of the present piece in its version for three harpsichords, he had to lower the key by a whole step, from D to C, since the keyboards of the time lacked the highest pitch commonly written for the violin. The original key has been restored in this reconstruction.) Using this premise, modern musicologists have been able to arrive at convincing approximations of music that has long been unavailable to us. Because traceable changes in some works represented major revisions from the earlier works, the task of "backwards engineering" is often as much art and musical intuition as it is careful scholarship. Wilfried Fischer's reconstructions were included as part of the New Bach Edition, the most definitive representation of the composer's works, compiled using the most comprehensive modern scholarship over the past few decades. (Rudolf Baumgartner has also made a reconstruction of this work.)

The present piece presents a special case, in that the manuscript for the three-harpsichord version is no longer extant, and there has been some debate as to whether an original version for three violins was by Bach himself or by Vivaldi. Consensus based on careful consideration of stylistic elements now favors Bach as the author. The Concerto in C for Three Harpsichords and Orchestra, from which the present work was made, was probably written between 1730 and 1733. The earliest copy of the score, not in Bach's own hand, dates from later in the decade.

The concerto is cast in a familiar fast-slow-fast, three-movement form. The violin soloists primarily play material that appeared in the right-hand parts of the harpsichord concerto; since for the most part the left-hand parts were added for harmonic density and do not play a melodic role, their loss is not felt. The soloists alternate between unison passages, accompanied by the full orchestra, and soloistic forays, either in counterpoint with one another or each alone, with much lighter scoring in the orchestra. The first movement Allegro is buoyant and elegant. The bittersweet Adagio that follows, in the key of B minor, features intricate contrapuntal exchange among the three soloists. The final movement's impulsive rhythmic drive derives from Bach's rising initial melody and extended sequential passages. Each of the soloists has an extended opportunity to take the limelight, including a cadenza-like passage for the first violin just before the final return of the main theme and closing cadence for the full ensemble.

—Robert Kirzinger



WALTER PISTON SOCIETY MEMBER MRS. HARRIETT ECKSTEIN has included the BSO in her will. She has been a supporter of and volunteer for Education and the Arts in Boston and in Florida for many years. Pictured with her is Arlene Elizabeth Sierra, D.M.A., an award-winning composer and fellow at the Tanglewood Music Center.

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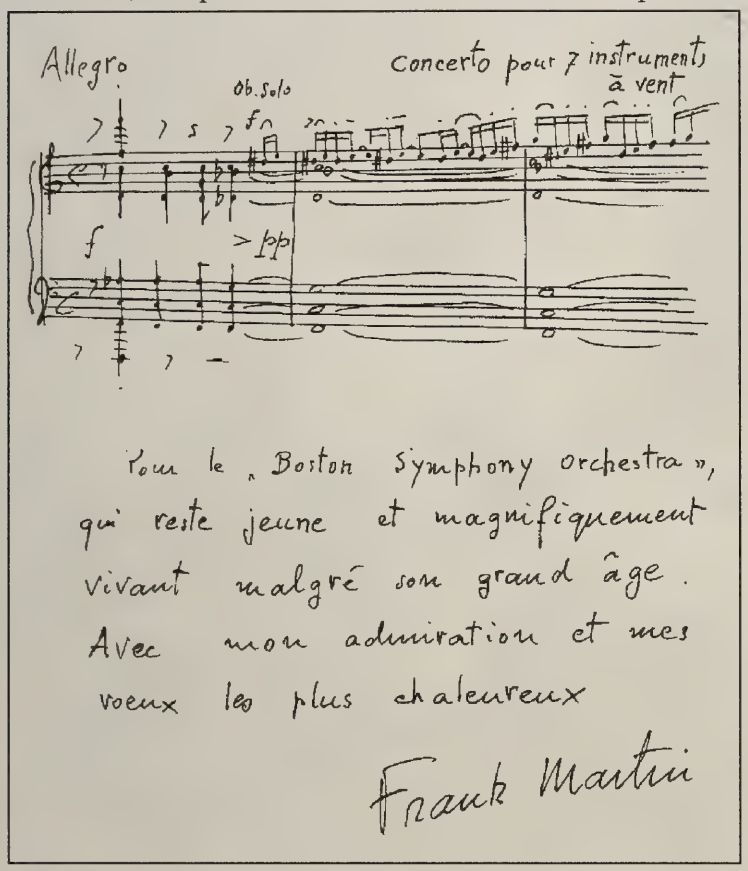
BOSTON SYMPHONY ORCHESTRA

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the days of Ludwig Senfl early in the sixteenth century. Early in his career, Martin was active as a performer, and he taught all his life, his pedagogic and theoretical interests including the eurhythmics of his compatriot, Émile Jaques-Dalcroze, whose pupil he was for a time in the 1920s.

Martin's music was publicly performed early as 1911, but the composer grew to maturity and mastery quietly and slowly, and not without some uncertainty. He became known to a wider audience only with the first performances of his secular oratorio *Le Vin herbé*, completed in 1941 and based on Joseph Bédier's version of the Tristan story. Still more acclaim was brought him by the *Petite Symphonie concertante* for harpsichord, harp, and piano, with double string orchestra or full orchestra, introduced in this country by Ernest Ansermet at the NBC in 1948 and played in Boston under his direction the following year. Ansermet, the founder and conductor of the Orchestre de la Suisse Romande, was a steadfast supporter of Martin's, introducing works from *Les Dithyrambes* in 1918 to the *Psaumes de Genève* and the *Mystère de la nativité* in 1959, but also serving the composer as an intellectual sparring partner and whetstone. In 1944 Radio Geneva asked Martin for a work to be broadcast the day the war in Europe came to an end. He saw this as the most demanding task of his life so far and responded to the commission with a cantata on Biblical texts, *In terra pax*. It was a turning point for him, an act that released a series of works on sacred subjects, a world he had stayed away from except for a couple of scores in the 1920s.

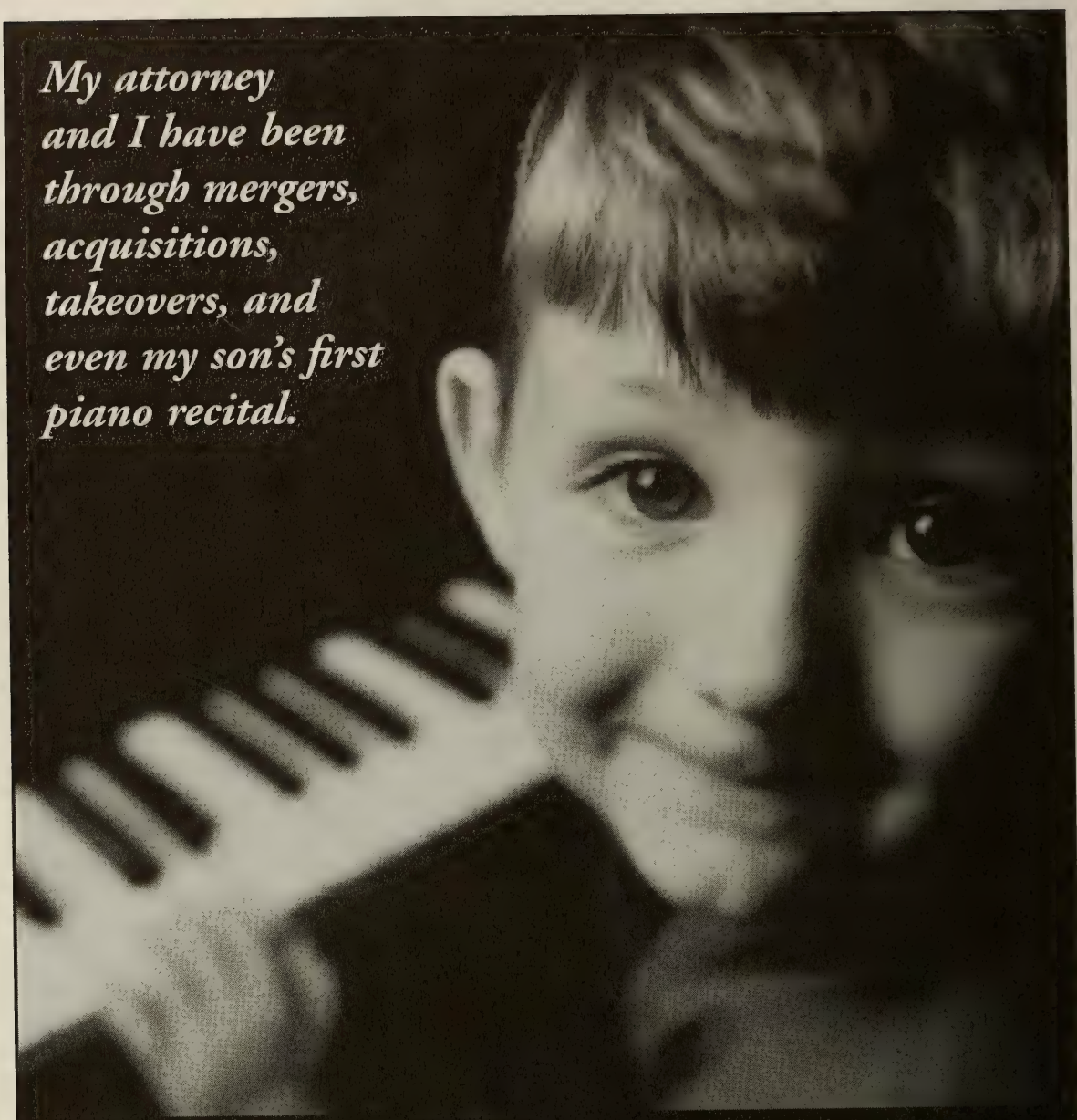


The opening of Martin's Concerto as copied by him into the souvenir book of the BSO's 85th-anniversary dinner and ball in 1965, with the dedication: "For the Boston Symphony Orchestra, which remains young and magnificently alive despite its great age. With my admiration and warmest good wishes."

By temperament and intellectual heritage, Martin was drawn to order, orthodoxy, and discipline. The first encounter with what seemed to him the dangerously "free-form" music of Debussy disturbed him, while later he was immensely excited by the implications and possibilities of Schoenberg's serialism. But Martin also had a side deeply susceptible to the sheer sensuous beauty of Debussy, and, like Stravinsky, he found the Expressionist tone of Schoenberg's work hopelessly alien, much as he admired and even loved the man's intellect and musicality. From this conflict he eventually pulled a language of his own, one that is founded on the ideal of order Schoenberg represented for him, and actually using many details of serial technique, but one that in its esthetic stance firmly faces Paris rather than Vienna or Berlin.

It is possible to imagine the present concerto as the outcome of a liaison of Stravinsky with Ravel. "I set out to display the musical qualities of the various soloists in the

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wind and brass groups as well as their virtuosity," Martin wrote, "and so I made the music brilliant and technically difficult. But I also tried to make the most of the characters of sonority and expression of the seven instruments, which differ so greatly in their manner of producing sound and in their mechanism." Both the virtuosic element and the conversational manner lead to an engagingly playful, sportive music. The work comes from a time when the writing of concertos particularly interested Martin: the *Petite Symphonie concertante* for harp, harpsichord, and piano dates from 1945, the Violin Concerto from 1951, and the Harpsichord Concerto from 1952.

The first movement most thoroughly explores the idea of seven soloists as seven individuals each with a characteristic vocabulary.* The second movement is especially striking. Here Martin asks that the effect be "*misterioso ed elegante*" and also specifies that the tempo must be "imperturbably even" until the retard that introduces the trombone solo a dozen measures from the end. Strings, some muted and some not, some playing with the bow and some pizzicato, set up an accompaniment rather like that in the second movement of Haydn's *Clock* Symphony, and over this there moves a procession of melodies, "some elegant and serene, others somber and violent"—and, Martin might have added, some Spanish. Here the soloists appear in groups more often than alone, a tendency that is extended in the dance-like finale. In that movement the timpanist at last asserts himself as a soloist. His cadenza gives way to the sound of a distant march, an imperialist affair that obviously wants to take over the whole concerto, but which nonetheless defers to the initial dance music.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO. A third volume, on the major works for orchestra with chorus, is forthcoming.

*This sort of talk may remind some readers of Elliott Carter. The music will not. It is not merely a matter of difference in harmonic styles (Martin being always tonal) or density. The concepts of conversation are quite different. In Martin, what one instrument says rarely touches or affects another. In Carter, whose archetypal model is the second movement of Beethoven's Fourth Piano Concerto, the crucial point is how the language and expressive manner of an individual is affected by the language, the manner, the force of personality of other individuals existing and "talking" in the same musical space.

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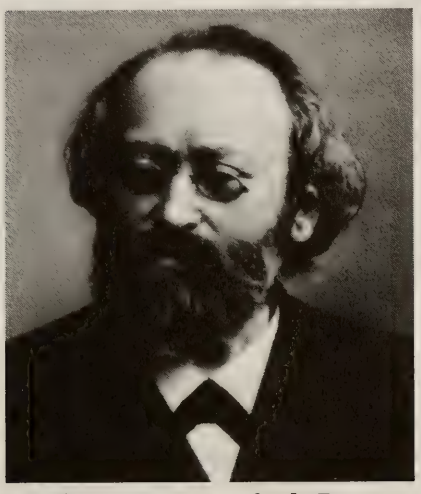
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Max Bruch
Kol Nidrei, Adagio on Hebrew melodies for cello, with harp and orchestra, Opus 47



Max Bruch was born in Cologne, Germany, on January 6, 1838, and died in Friedenau, near Berlin, on October 20, 1920. He composed his Kol Nidrei, *Adagio for cello and orchestra, in 1880; the composer conducted the first performance on November 2, 1880, in Liverpool, England, with soloist Joseph Hollmann and the Liverpool Philharmonic Orchestra. Bruch also led the first performance in America, on April 27, 1883, with cellist Henry Schenk and the New York Academy of Music. Arthur Nikisch led the first Boston Symphony performances in November 1889 with cellist Leo Schulz, who also performed it with the BSO under Emil Paur in February and March 1894. Subsequent BSO performances featured Alwin Schroeder under Max Fiedler in Northampton, Hartford, Boston, and New Bedford in the fall of 1911 (the Boston performances that December being the orchestra's most recent in Symphony Hall); Schroeder under Pierre Monteux in February 1921 (a single Cambridge performance), and Jean Bedetti under Monteux in January 1923 (a single performance, in Providence). In addition to the solo cello, the score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, harp and strings.*

German music in the late nineteenth century was so utterly dominated by the giant figures of Brahms and Wagner that the secondary composers of that generation have been too frequently dismissed as unimportant. Secondary Russians and Frenchmen of that age have on the whole fared better. The few inches of column space grudgingly allotted to Max Bruch in the two recent editions of The New Grove Dictionary of Music suggest that he was of very little significance, yet the G minor violin concerto is one of the best-known works in the classical repertory, played by every violinist everywhere, and *Kol Nidrei* is equally familiar to cellists of all ranks. Bruch lived a long and active life and he composed in every genre. He had an important career as a conductor and was respected as a major musician in all the capitals of Europe. One need only recall the famous occasion in 1893 when Charles Stanford, Professor of Music at Cambridge University, decided to honor the leading composers from five foreign countries (no doubt

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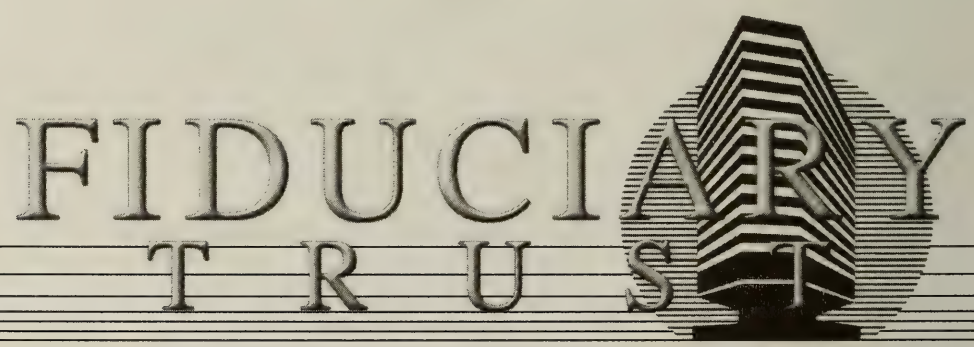
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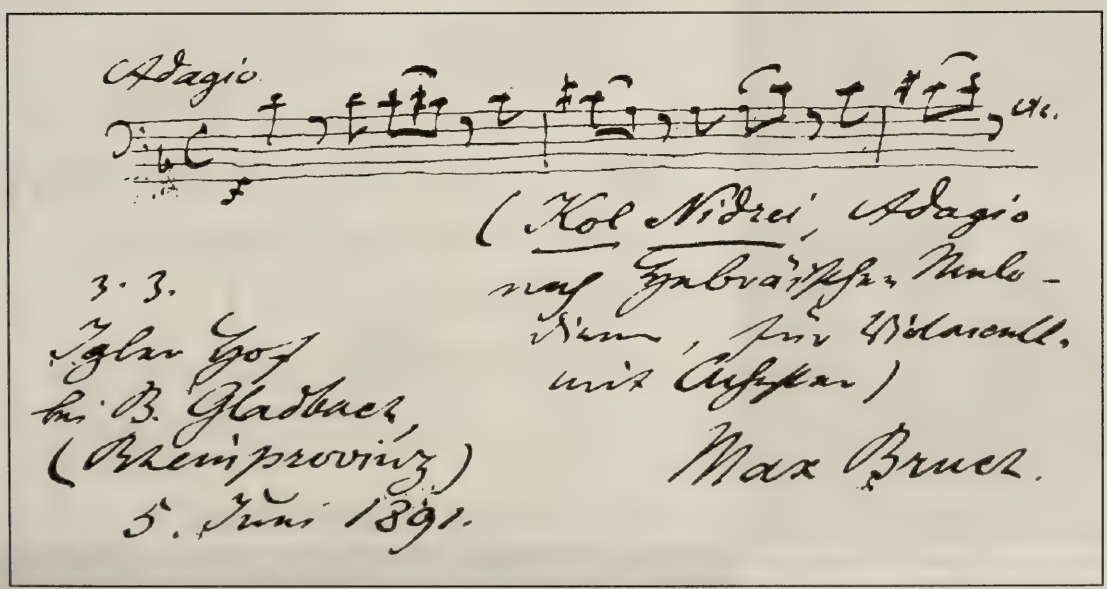
hoping that people would tacitly regard himself as the equivalent figure in England). His choice fell on Brahms, Verdi, Gounod, Rubinstein, and Grieg, but when Brahms, who had no interest in England, declined, Bruch was chosen to represent Germany in his stead. The eventual group to receive their honorary degrees (none of them on the original list) were Bruch, Boito, Saint-Saëns, and Tchaikovsky, certainly a formidable gathering.

Bruch's style, like Brahms's, was rooted in the German classics, especially Mendelssohn and Schumann, but he never moved into any advanced idioms and was forced by longevity, like Saint-Saëns, to witness the coming of modern styles with which he was out of sympathy. He became somewhat embittered, which exacerbated his natural bluntness. "Bruch is a disgustingly pompous figure," wrote Tchaikovsky, for he undoubtedly lacked charm. During his years in Liverpool, where he had been the conductor for three years, he was unable to adjust to English life, and his patriotism, rising to fever pitch in 1914, suffered severely from the outcome of the war.

He was especially productive of choral music once sung all over Germany but very rarely heard now, and his opera *Die Lorelei*, which was applauded in many German cities, is occasionally revived today. In 1883 Bruch visited America and gave concerts in New York and Boston. He had learned to speak English in Liverpool but he was relieved to find that most American musicians spoke German. His Third Symphony was commissioned by Leopold Damrosch and the Symphony Society of New York. The columns of the *Boston Daily Advertiser* of March 5, 1883, gave a shrewd assessment of Bruch the musician: "Bruch's music manifestly does not aspire to the highest rank of symphonic composition, but it accomplishes all it sets out to do, and, if we are not greatly mistaken, rather rises above its standard than otherwise. It is a fine example of what may be accomplished by a composer with a good, but not extraordinary gift of inspiration, with exquisite musical sensibility, refined taste, great learning, and masterly command of his orchestral sources."

In his later years Bruch candidly observed of his relationship to Brahms:

> Brahms was a far greater composer than I am for several reasons. First of all he was much more original. He always went his own way. He cared not at all about the public reaction or what the critics wrote. The great fiasco of his D minor piano concerto would have discouraged most composers. Not Brahms! The vituperation heaped upon him after Joachim introduced the Violin Concerto at the Leipzig Gewandhaus would have crushed me. Another factor which militated against me



Albumleaf showing the main theme from Bruch's "Kol Nidrei"

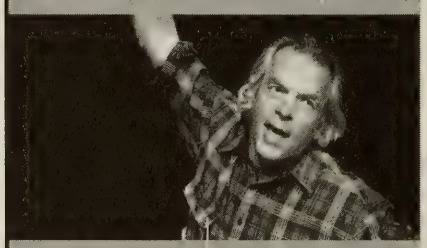
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was economic necessity. I had a wife and children to support and educate. I was compelled to earn money with my composition. Therefore I had to write works that were pleasing and easily understood. I never wrote down to the public; my artistic conscience would never allow me to do that. I always composed good music but it was music that sold readily. There was never anything to quarrel about in my music as there was in that of Brahms. I never ventured to paint in such dark colors, *à la* Rembrandt, as he did.

Kol Nidrei, along with a virtuoso work for violin and orchestra, the *Scottish Fantasy*, was written in Berlin in 1880, shortly before Bruch took up his position in Liverpool. Bruch was not Jewish, but he was attracted by Hebrew melodies (as he was by Scottish melodies) to which he was introduced by Jewish members of the chorus he led in Berlin. The work falls into two sections, each based on a different Hebrew melody: the first, in D minor, is an ancient song of atonement traditionally sung on the eve of Yom Kippur; the second, in D major, was taken from a collection published in 1815 by Isaac Nathan with words by Lord Byron beginning "O weep for those that wept on Babel's stream." The second theme is strongly supported by the harp.

Bruch composed *Kol Nidrei* in response to a request from the cellist Robert Hausmann, to whom it was dedicated, but it was another German cellist, Joseph Hollmann, who gave the first performance, in Liverpool, in the year of its composition, 1880. The work quickly became popular, and Bruch arranged it for viola and piano, piano and harmonium, solo piano, cello and organ, and solo organ. The music is unusually well suited to the double bass's plaintive melodic style. In the present performances, BSO principal Edwin Barker makes some small modifications to the original solo line, but otherwise plays it unchanged.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses. He has published a selection of Berlioz's letters and is preparing a catalogue of Bizet's music.

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Béla Bartok
Concerto for Two Pianos, Percussion, and Orchestra



Béla Bartók was born in the village of Nagyszentmiklós, Hungary (now part of Rumania), on March 25, 1881, and died in New York on September 26, 1945. He composed his Concerto for Two Pianos, Percussion, and Orchestra in 1937 originally in the form of a Sonata for Two Pianos and Percussion, without orchestra; the sonata was first performed on January 16, 1938, in Basle, Switzerland, by the composer and his wife, Ditta Pásztory. The American premiere also featured Bartók and his wife, on November 3, 1940, at a session of the New Friends of Music in Town Hall, New York, with Saul Goodman and Henry Denecke, Jr., as percussionists. The arrangement with orchestra was completed in December 1940 and first performed on November 14, 1942, in the Royal Albert Hall, London, by the London Philharmonic Orchestra with Louis Kentner and Ilona Kabos (pianos) under the direction of Sir Adrian Boult. The first performance in America was given on January 21, 1943, by the New York Philharmonic with the composer and his wife (pianos) under the direction of Fritz Reiner—the composer's last appearance in concert. Until this week, the only Boston Symphony performances were given by Erich Leinsdorf with pianists Bracha Eden and Alexander Tamir on November 11 and 12, 1966, followed by a Carnegie Hall performance on November 17 and a Tanglewood performance on July 21, 1967. The concerto calls for an orchestra of two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, celesta, and strings. The percussion parts include three timpani, xylophone, two side drums (with and without snares), cymbals, suspended cymbal, bass drum, triangle, and tam-tam.

In the 1930s Bartók arrived at a point of high maturity between the gritty, aggressive music of the 1920s and the calmer, more consonant music of his last years in America. It is now hard to believe how unremittingly scathing were the critics' attacks on Bartók's music between the wars. More than Stravinsky, more even than Schoenberg (whose music was generally not regarded as playable at all), Bartók suffered the constant sting of reviews that treated him as a wild savage lacking any kind of humanity or musicality. As a pianist appearing frequently in public with conductors who had faith in his music

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and wanted to program it, he was particularly exposed to ignorant attack. The irony is that there was no composer more sensitive to his surroundings or more precisely aware of the tiniest nuances in music; he was intensely shy and had a profound feeling for nature, for the integrity of musical expression, and for beauty. His attachment to his native land was so strong that he based his style on the melodies and rhythms of Hungarian folk music and spoke with a voice that translated age-old musical utterances into the sophisticated language of the twentieth century.

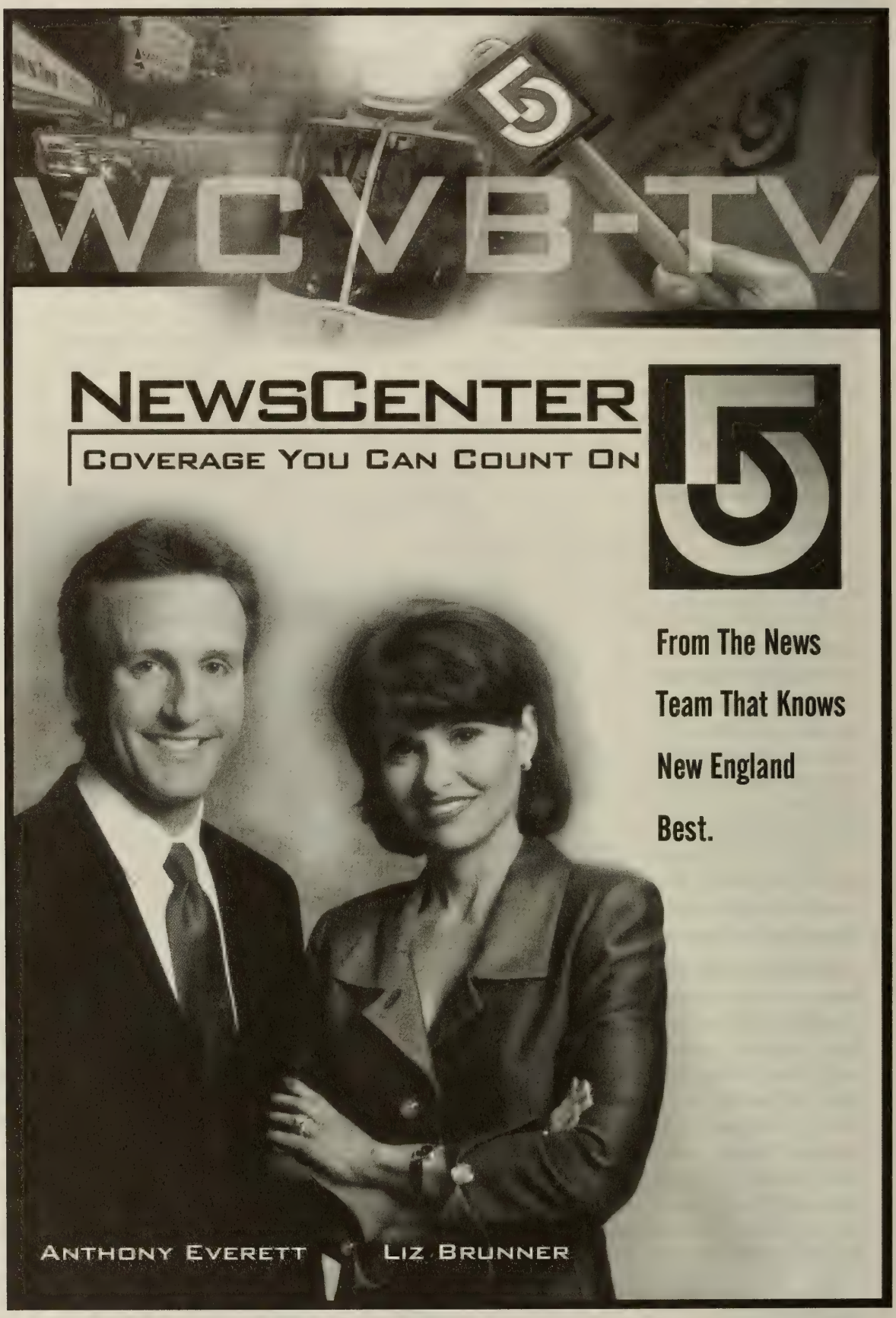
The twin peaks of his creativity in the 1930s were the Music for Strings, Percussion, and Celesta of 1936, written for Paul Sacher and the Basle Chamber Orchestra, and the Sonata for Two Pianos and Percussion of 1937 also for Basle, this time for the local branch of the International Society for Contemporary Music. The Sonata, later to become the Concerto for Two Pianos and Percussion, pursued an idea that had been in Bartók's mind for some time. "For some years now," he wrote in the *Basler National Zeitung*, "I have been planning to compose a work for piano and percussion. Slowly, however, I have become convinced that one piano does not sufficiently balance the frequently very sharp sounds of the percussion." He was thinking of the first two piano concertos, which had already explored the possibilities of dialogue between piano and percussion, and the new work emerged as a quartet for four players; while the two pianists are often balanced in the interchange of material, the two percussionists share the wide array of instruments between them. The percussion provides pitched response at the upper and lower ends of the range (xylophone and tuned timpani), as well as unpitched rhythmic elements from the cymbals, side drums, and other instruments, with some precise directions about the method of striking different surfaces.



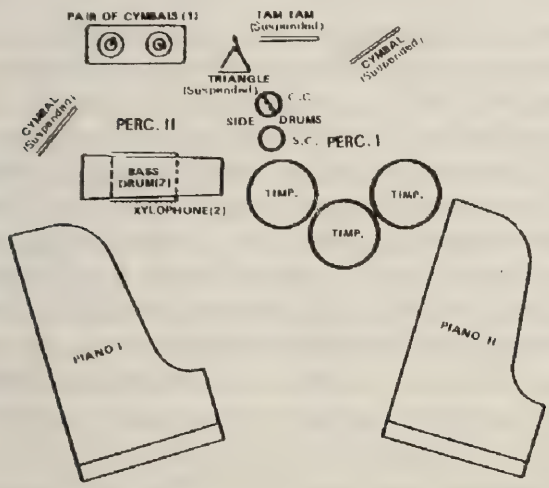
Bartók and his wife Ditta Pásztory after the January 1938 premiere in Basle of the Sonata for Two Pianos and Percussion

Bartók and his wife gave the first performance in 1938 in Basle, with another performance soon afterwards in London. He was already uncomfortable with the direction of political affairs in Hungary, where a regime of fascist inclination and an unsympathetic musical establishment regarded his music with suspicion. More and more of his works were being heard for the first time abroad. In October 1940 he left Hungary for good and sailed to America. Unable to continue his dealings with the Viennese publisher Universal Edition, he accepted the terms of Ralph Hawkes, the enterprising director of Boosey and Hawkes, in London, who suggested that the Sonata might reach a wider public if it were adapted for orchestral concerts. So Bartók converted it into a concerto by adding an accompaniment for orchestra. This was first performed in London in 1942 and soon afterwards in New York with Bartók and his wife again playing the two piano parts.

The orchestral arrangement has often been disparaged on the grounds that it adds little to the original, yet it never sounds superfluous. At many points it enhances the harmonic or rhythmic background, and occasionally Bartók has taken music away from one of the pianos and rewritten it for other instruments. The percussionists are still to be regarded as soloists; in fact Bartók provided a diagram to show how the instruments

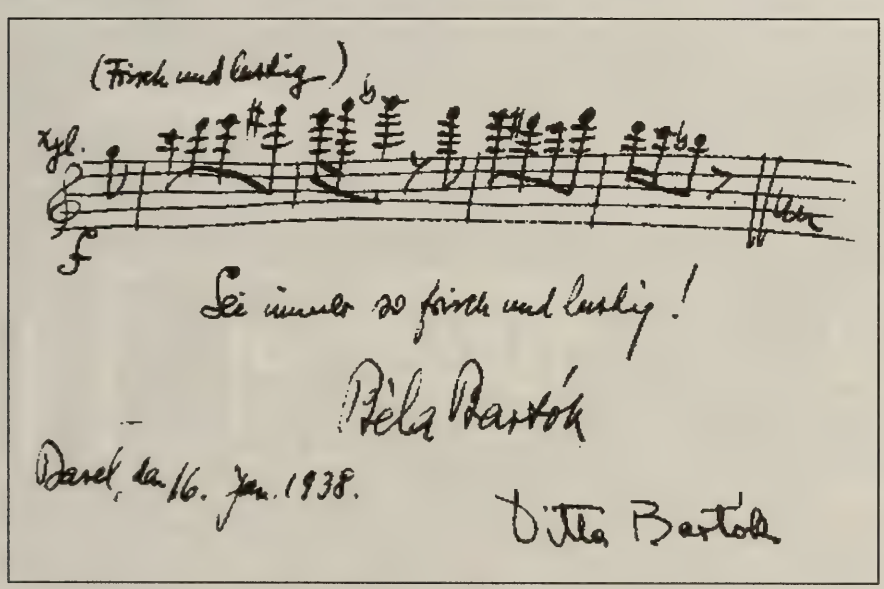

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and soloists should be arranged on the platform.



The three-movement plan has a classical clarity: a slow introduction to an allegro first movement, then a reflective slow movement, and a lively, positive finale. Bartók makes great capital, in the first movement especially, with clearly defined intervals and rhythms, abstract in character but expressive in effect. His students reported that Bartók described the opening of the sonata in terms of the creation of a cosmos evolving out of formlessness and timelessness. The tempo is fluid as it moves toward the allegro, and when the rapid 9/8 tempo is reached, the constant redivision of the nine elements of the measure (2+2+2+2+1 or 4+3+2 or 3+2+2+2, etc.) weaves an intricate web of cross-rhythms and counter-rhythms, quite frequently holding back for tranquil passages or pressing forward with urgency.

The slow movement evokes the mysterious world of silence broken by unseen noises. Bartók himself related this style to his love for the natural world. He could sometimes lose himself in contemplation of a blade of grass or an insect's wing. In sharp contrast, the finale revels in robust rhythms and the blunt qualities of the key of C major. There is more Haydn than Beethoven in this movement, although the sound world belongs to Bartók alone.



January 1938 albumleaf signed by Béla and Ditta Bartók, with the greeting (in German) "Be always so fresh and gay!" and showing the main theme of the third movement (with the tempo marking "Fresh and gay") of the Sonata for Two Pianos and Percussion

Michael Tippett has left a touching memory of the 1938 London visit: "After the concert Bartók was dawdling by the piano and our eyes accidentally met as I watched him from among the seats. I remember the sense of being for a second the object of an acute spiritual vision, which seemed to look at once right inside me from right inside himself. I am certain he had no consciousness of the extreme subjective impression this moment made on me, and which I can recall to this day with eidetic accuracy. But I am also certain I saw something of the real Bartók, if only by intimation."

—Hugh Macdonald

More . . .

One of the most useful books about Bach to have come out recently is *J.S. Bach*, edited by Malcolm Boyd, the initial volume (published 1999) in the series "Oxford Composer Companions." Arranged in dictionary format, this 600-page book includes entries on virtually anything you can think of that's pertinent to the composer, including his life, family, contemporaries, the musical genres in which he worked, individual works, critical reception, recordings, influences, influence, and relevant musical terminology. This should be on every Bach-enthusiast's shelf (Oxford University Press). Other recent additions to the Bach bibliography include two biographies: Malcolm Boyd's *Bach* in the Master Musicians series (Oxford) and Christoph Wolff's exhaustively detailed *Johann Sebastian Bach: The Learned Musician* (Norton). The excellent article by Christoph Wolff and Walter Emery from The New Grove Dictionary of Music and Musicians (1980) was reissued in a handy paperback volume, but this is now more than twenty years old (Norton paperback). The recent second edition (2001) of The New Grove includes a revised version of that article. A still older biography, published in 1966—Karl Geiringer's *Johann Sebastian Bach: The Culmination of an Era*—remains generally useful but is that much further removed from the research and scholarship of the past few



decades. Many of the most important historical documentation has long been available in English translation in *The Bach Reader*, edited by Arthur T. Mendel and Hans T. David (Norton paperback). Beyond this, interested readers are referred to the bibliographies in the aforementioned recent biographies by Malcolm Boyd and Christoph Wolff, and in the new edition of The New Grove. The Concerto in D for Three Violins has been recorded by soloists Isabelle Faust, Muriel Cantoreggi, and Christoph Poppen with Helmuth Rilling and the International Bachakademie Stuttgart (Hänssler Classic). Harpsichordists Gustav Leonhardt, Anneke Uittenbosch, and Alan Curtis have recorded the keyboard version of the concerto with the Leonhardt Consort (Teldec "Das Alte Werk," in a three-disc set of the keyboard concertos BWV 1052-1065 played on harpsichords). Both versions of the concerto are available together on a single disc featuring various soloists with Helmut Müller-Brühl conducting the Cologne Chamber Orchestra (Naxos).

Bernhard Billeter's article on Frank Martin in The New Grove Dictionary of Music and Musicians provides an accessible and useful introduction to the composer's life and music. Michael Steinberg's program note on The Concerto for Seven Winds, Timpani, Percussion, and Strings is in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Seiji Ozawa's season-opening 1977 BSO broadcast of the Concerto for Seven Winds, Timpani, Percussion, and Strings with then BSO principals Doriot

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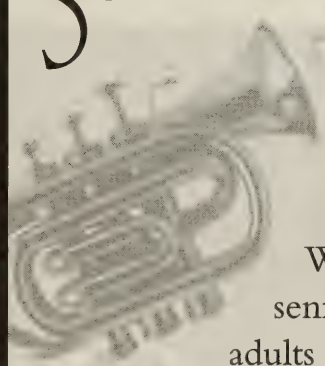
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Anthony Dwyer, Ralph Gomberg, Harold Wright, Sherman Walt, Armando Ghitalla, Charles Kavalovski, Ronald Barron, and Everett Firth is included in the new twelve-disc set of BSO broadcasts "Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000" (available at the Symphony Shop). The current catalogue lists performances with Ernest Ansermet leading the Orchestre de la Suisse Romande (London, a "Double Decker" also including Martin's Violin Concerto, his oratorio *In terra pax* for soloists, orchestra, and two choruses, the Passacaglia for organ, and the *Petite Symphonie concertante*) and Matthias Bamert leading the London Philharmonic (Chandos, with Martin's *Erasmi Monumentum* for orchestra and Etudes for String Orchestra).

Only recently has a full-length English-language study of Bruch appeared: *Max Bruch: His Life and Works*, by Christopher Fifield (Braziller). Fifield has also provided the Bruch entry for the recent revision (2001) of The New Grove Dictionary of Music and Musicians. Noteworthy recordings of *Kol Nidrei* include those by (most recently) Han-Na Chang with Mstislav Rostropovich leading the London Symphony Orchestra (EMI), Janos Starker with Antál Dorati also leading the London Symphony (Mercury), Pierre Fournier with Jean Martinon leading the Lamoureux Orchestra (Deutsche Grammophon "Originals"), and Pablo Casals with Landon Ronald leading the London Symphony (a 1936 recording reissued on various labels, including EMI and Biddulph).

Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The new article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides, though it does not include the solo concertos (University of Washington paperback). Though he does not write about the Concerto for Two Pianos and Percussion, Michael Steinberg's notes on the three numbered Bartók piano concertos are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Two recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino). The Concerto for Two Pianos and Percussion was recorded by Philippe Entremont and Leonard Bernstein with the New York Philharmonic (Sony Classical's "Bernstein: The Royal Edition," in a two-disc box also including Bartók's Second and Third piano concertos, and, with Isaac Stern, the Violin Concerto No. 2 and Rhapsodies for violin and orchestra). There are recordings of the Sonata for Two Pianos and Percussion—the original form of the Concerto—featuring Martha Argerich and Nelson Freire (Deutsche Grammophon), Murray Perahia and Georg Solti (Sony Classical), and Gilbert Kalish and Lee Luvisi (Delos). Of historic interest are recordings of the Concerto by Ditta Bartók-Pásztory and Erzsébet Tusa with Janos Sándor conducting the Budapest Symphony Orchestra (Hungaroton), and of the Sonata with Béla and Ditta Bartók (also Hungaroton, in a six-disc set entitled "Bartók at the Piano"). Another recording of the Sonata features pianists György Sándor (a pupil of Bartók's) and Rolf Reinhardt (budget-priced Vox, in a two-disc box also including Bartók's three piano concertos and other works).

—Marc Mandel

Malcolm Lowe



Malcolm Lowe joined the Boston Symphony Orchestra as its concertmaster in 1984, becoming the tenth concertmaster in the BSO's history, and only its third since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He has appeared frequently as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and has returned many times to his native Canada for guest appearances as soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his Boston appointment he was concertmaster of the Orchestre Symphonique de Quebec. The recipient of many awards, he was one of the top laureate winners in the 1979 Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. He also studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. Mr. Lowe also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



Tamara Smirnova



Born in 1958 in Siberia, Tamara Smirnova is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.

Nurit Bar-Josef



Nurit Bar-Josef joined the BSO as assistant concertmaster in September 1998. This fall she became concertmaster of the National Symphony Orchestra in Washington, D.C. A native of Boston, Ms. Bar-Josef was a Tanglewood Music Center Fellow in 1993 and 1994, serving as concertmaster with the TMC Orchestra under Seiji Ozawa both summers. She has also served as concertmaster with the Juilliard Symphony, the Curtis Institute Symphony Orchestra, the Haddonfield Symphony Orchestra, and the International Symphony Orchestra. Ms. Bar-Josef appeared as a featured soloist with the Boston Symphony as winner of the BSO's Youth Concerto Competition in 1990. She has also appeared with the Juilliard Orchestra at Avery Fisher Hall, the Corpus Christi Symphony Orchestra, the International Symphony Orchestra, and the Wellesley Symphony Orchestra, and has given recitals at the Tanglewood Music Center, the Juilliard School's Paul Recital Hall, and the Curtis Institute of Music. Ms. Bar-Josef earned her bachelor's degree from the Curtis Institute of Music in 1996, where she studied under Aaron Rosand, then went on to the Juilliard School's master's degree program, where she studied with Robert Mann. During the 1997-98 season she was assistant principal second violin of the Saint Louis Symphony Orchestra.

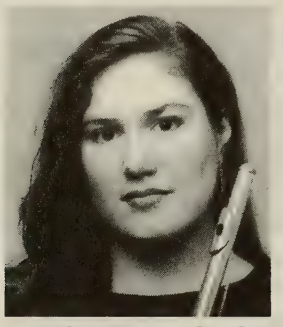
Edwin Barker



Principal double bass of the Boston Symphony Orchestra since 1977, Edwin Barker is also recognized as an accomplished solo and ensemble player; he has concertized in North America, Europe, and the Far East. Mr. Barker has performed and recorded with the Boston Symphony Orchestra, the Boston Symphony Chamber Players, and with the Boston-based contemporary music ensemble Collage. He is also a frequent guest performer with the Boston Chamber Music Society in Jordan Hall. Mr. Barker performed the world premiere of James Yannatos's Bass Concerto, written especially for him, with Alea III and subsequently with Collage. He was the featured soloist in the New England premiere of Gunther Schuller's Bass Concerto, conducted by the composer, with the Pro Arte Chamber Orchestra. His major teaching affiliations include the Tanglewood Music Center, Boston University, and the New England Conservatory of Music. A Tanglewood Music Center Fellow in 1975, Mr. Barker graduated with honors in 1976 from the New England Conservatory, where he studied double bass with Henry Portnoi. That same year, at age twenty-two, while a member of the Chicago Symphony, he was appointed principal bass of the Boston Symphony Orchestra. His other double bass teach-

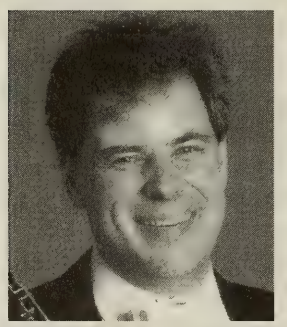
ers included Peter Mercurio, Richard Stephan, and Angelo LaMariana. Mr. Barker continues to tour and perform internationally with the BSO and the Boston Symphony Chamber Players. Mr. Barker was invited to inaugurate the BSO's Hundredth Birthday Season in 1981-82 with performances of Serge Koussevitzky's Double Bass Concerto. Other solo engagements have included appearances at Ozawa Hall at Tanglewood, the Festival of Contemporary Music at Tanglewood, Carnegie Recital Hall's "Sweet and Low" series, and recitals at major universities and conferences throughout the world. Other engagements have included solo appearances with the Boston Classical Orchestra as well as with the Boston Symphony Orchestra in Boston and in Europe. In July 1995 he was chosen by Sir Georg Solti to lead the bass section of the United National orchestra "Musicians of the World," an ensemble made up of prominent musicians from the world's finest orchestras. Mr. Barker's solo CDs include "Three Sonatas for Double Bass" on Boston Records and James Yannatos's *Variations for Solo Contrabass* on Albany Records.

Elizabeth Ostling



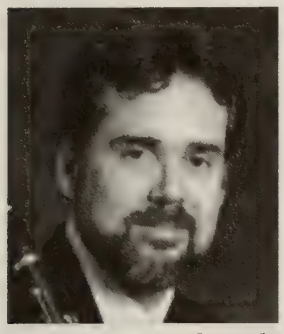
Elizabeth Ostling joined the Boston Symphony Orchestra as assistant principal flute in September 1994. After serving as acting principal from March 1995, she became the BSO's associate principal flute as of the 1997-98 season. She is also principal flute of the Boston Pops Orchestra. Ms. Ostling grew up in Ridgewood, New Jersey, and graduated in May 1994 from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Fellow at the Tanglewood Music Center she was the featured soloist during Tanglewood's annual Festival of Contemporary Music in Michael Gandolfi's chamber concerto, *Caution to the Wind*. More recently she commissioned and premiered Mr. Gandolfi's *Geppetto's Workshop* for flute and piano. Last spring she played the premiere of Dan Coleman's *Pavanes and Symmetries* with the Metamorphosen Chamber Orchestra. Ms. Ostling's appearances as soloist with orchestra have included engagements with the Boston Pops, the New Jersey Symphony Orchestra, and the Ridgewood Symphony Orchestra in her home town. A frequent performer in solo and chamber recitals, she has appeared locally with the Boston Symphony Chamber Players and the Boston Artists Ensemble.

John Ferrillo



John Ferrillo joined the Boston Symphony Orchestra as principal oboe at the start of the 2001 Tanglewood season, having appeared with the orchestra several times as a guest performer in recent seasons. From 1986 to 2001 he was principal oboe of the Metropolitan Opera Orchestra. Mr. Ferrillo grew up in Bedford, Massachusetts, and played in the Greater Boston Youth Symphony Orchestra. He is a graduate of the Curtis Institute, where he studied with John deLancie and received his diploma and artist's certificate. He also studied with John Mack at the Blossom Festival and has participated in the Marlboro, Craftsbury, and Monadnock festivals. Prior to his appointment at the Metropolitan Opera, Mr. Ferrillo was second oboe of the San Francisco Symphony, and was a faculty member at Illinois State University and West Virginia State University. A former faculty member of the Mannes School of Music in New York City, he has taught and performed at the Aspen and Waterloo festivals and at the Mannes Bach Institute, and currently serves on the faculty of the Juilliard School.

William R. Hudgins



William R. Hudgins joined the Boston Symphony Orchestra in the fall of 1992 as second clarinet, was acting assistant principal for the 1993-94 season, and was appointed principal clarinet in the summer of 1994. Before joining the Boston Symphony he was principal clarinet of the Charleston (SC) Symphony Orchestra from 1984 to 1992, and assistant principal and then principal clarinet of the Sinfonica Municipal de Caracas in Venezuela. Mr. Hudgins won the C.D. Jackson Master Musician Award in 1979 while a Tanglewood Music Center Fellow; he returned to Tanglewood as a TMC Fellow in 1982 and 1983. He was a member for six seasons of both the Spoleto Festival Orchestra in Charleston, South Carolina, and the Festival dei Due Mondi in Spoleto, Italy. Mr. Hudgins received his bachelor of music degree from the Boston University School for the Arts, studying mainly with former BSO principal clarinet Harold Wright, as well as with former BSO clarinetist Pasquale Cardillo. Mr. Hudgins's teachers also included members of the Indianapolis and Cincinnati symphony orchestras and Jules Serpentini, formerly of the Philadelphia Orchestra. As principal clarinet of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. As a featured soloist with the BSO, he has previously performed the clarinet concertos of Mozart and Copland, and, most recently, in March 2000, Bruch's Double Concerto for clarinet and viola.

Richard Svoboda



Richard Svoboda has been principal bassoonist of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players since 1989. He is currently on the faculties of the New England Conservatory of Music, Boston University, and the Tanglewood Music Center, and has taught at festivals and music schools throughout the United States and abroad. Prior to his appointment to the BSO he performed for ten seasons as principal bassoonist of the Jacksonville Symphony, and studied with William Winstead, George Berry, and Gary Echols. A Nebraska native, Mr. Svoboda graduated with High Distinction from the University of Nebraska, where he received a degree in music education. He has appeared many times with chamber ensembles, as an orchestral soloist, and in recital. His most recent solo appearance with the Boston Symphony was in March and April 1997, in John Williams's *Five Sacred Trees* with the composer conducting.

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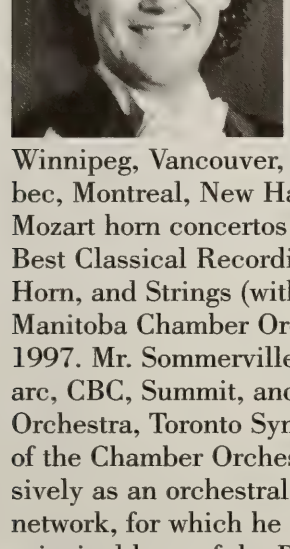


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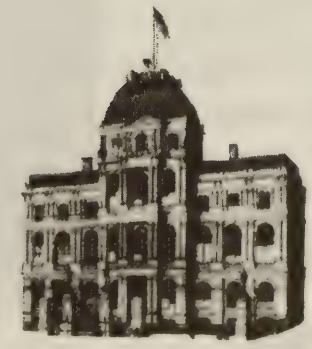


James Sommerville joined the Boston Symphony Orchestra as principal horn in January 1998. After winning the highest prizes at the Munich International Competition, Concours de Toulon, and Canadian Broadcasting Corporation Young Performers Competition, and with the support of the CBC and generous grants from the Canada Council and the Macmillan Foundation, Mr. Sommerville embarked on a solo career that has brought critically acclaimed appearances with all the major Canadian orchestras, the radio orchestras of Bavaria and Berlin, and many others throughout North America and Europe. Recent engagements have included solo appearances in Winnipeg, Vancouver, Toronto, and Chicago, and chamber music in Boston, Toronto, Quebec, Montreal, New Hampshire, and Colorado Springs. Mr. Sommerville's recording of the Mozart horn concertos with the CBC Vancouver Orchestra won the 1998 JUNO Award for Best Classical Recording in Canada. His CBC recordings of Britten's Serenade for Tenor, Horn, and Strings (with tenor Benjamin Butterfield, conductor Simon Streatfield, and the Manitoba Chamber Orchestra) and *Canticle III* were also nominated for Junos, in 1999 and 1997. Mr. Sommerville has recorded chamber music for the Deutsche Grammophon, Telarc, CBC, Summit, and Marquis labels. As a former member of the Montreal Symphony Orchestra, Toronto Symphony Orchestra, Symphony Nova Scotia, and as acting solo horn of the Chamber Orchestra of Europe from 1996 to 1998, he has toured and recorded extensively as an orchestral player. As a chamber musician, he is heard regularly on the CBC network, for which he has recorded all of the standard horn repertoire for broadcast. As principal horn of the Boston Symphony, he is a member of the Boston Symphony Chamber Players. Mr. Sommerville has performed as guest artist and faculty member at many chamber music festivals, including the Vancouver Chamber Music Festival, Scotia Festival, Festival of the Sound, Domaine Forget, and the Banff International Festival of the Arts. He also devotes his talents to the performance of early music on period instruments, and, through

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the Canada Council and Ontario Arts Council, has commissioned many new works, most recently the Keith Bergs Concerto for Horn and Brass Ensemble, released on the Opening Day record label with the Hannaford Street Silver Band and Bramwell Tovey. Mr. Sommerville teaches at the New England Conservatory and at Boston University. He has previously been featured with the BSO in Richard Strauss's Horn Concerto No. 1 in August 2000 at Tanglewood under the direction of André Previn, and in Britten's Serenade for Tenor, Horn, and Strings in January 2001 with Federico Cortese conducting.

Thomas Rolfs



A native of Sioux City, Iowa, Thomas Rolfs joined the Boston Symphony trumpet section in 1991. He is now associate principal trumpet of the BSO and principal trumpet of the Boston Pops Orchestra. As a student, Mr. Rolfs was a Tanglewood Music Center Fellow in 1978, going on to earn his bachelor of music degree from the University of Minnesota and a master of music degree from Northwestern University. He returned to Minnesota in 1986 for a five-year tenure as a member of the Saint Paul Chamber Orchestra. Mr. Rolfs has been a soloist with the Boston Pops Orchestra and the Saint Paul Chamber Orchestra, and a guest artist with the National Arts Centre Orchestra of Ottawa. At John Williams's request, he was a featured soloist on Mr. Williams's Grammy-nominated soundtrack to the Academy Award-winning film *Saving Private Ryan*. His varied musical background includes performances with the Minnesota Orchestra, the Vienna Philharmonic, the Empire Brass, and the Saint Petersburg Philharmonic Orchestra, as well as teaching at Boston University. On July 4, 2001, Mr. Rolfs was soloist in John Williams's *Summon the Heroes* for the nationally televised Boston Pops concert on the Esplanade.

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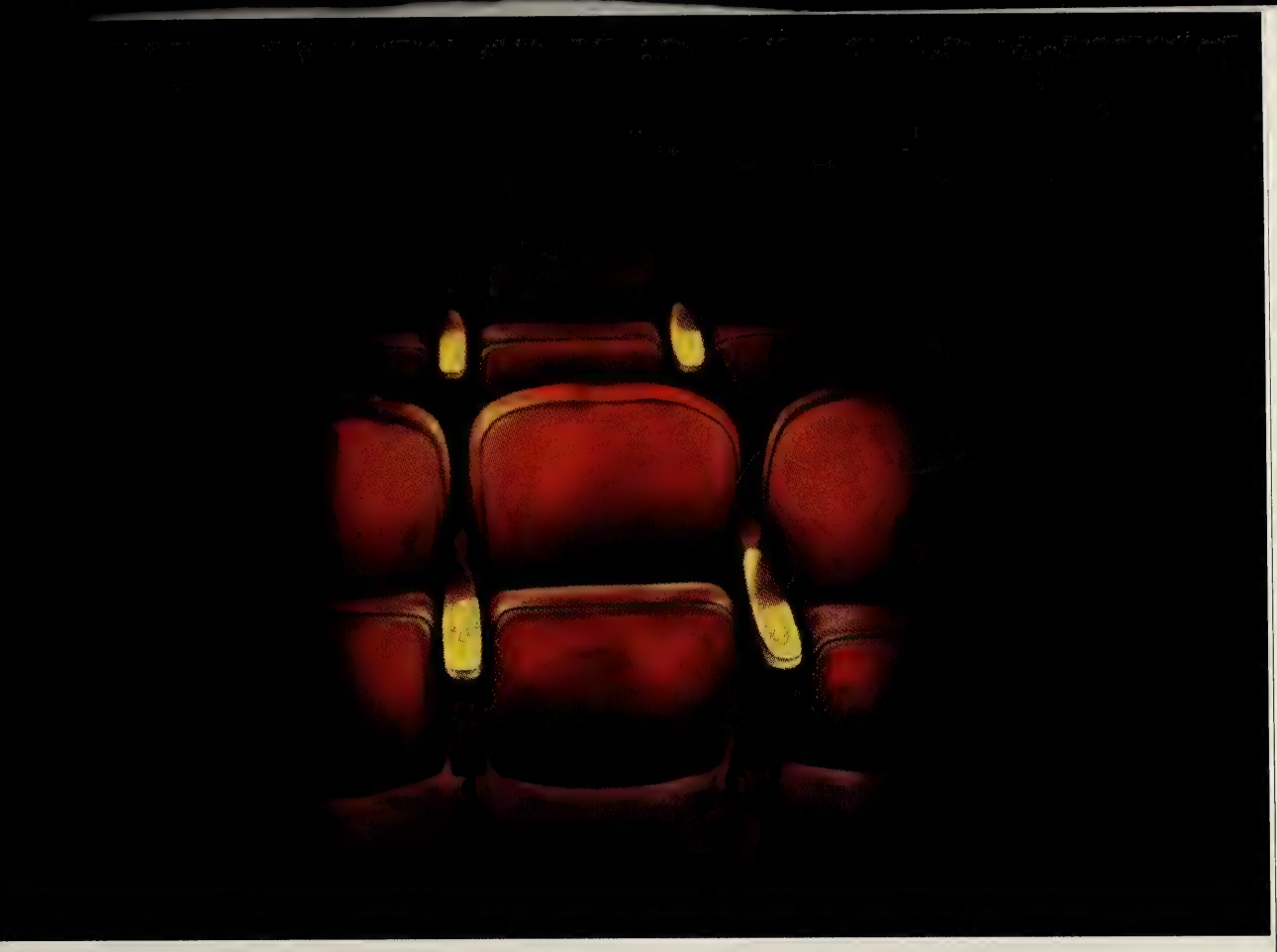


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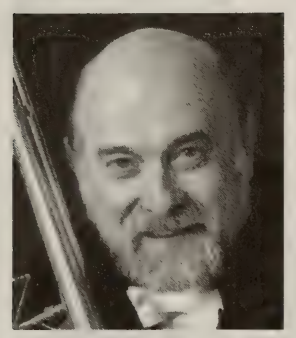


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Ronald Barron



Ronald Barron has been principal trombonist of the Boston Symphony Orchestra since 1975. He joined the orchestra in 1970, after being a member of the Montreal Symphony Orchestra. He also served as principal trombonist of the Boston Pops Orchestra for thirteen seasons. In 1974 Mr. Barron shared the highest prize awarded at the Munich International Competition for trombonists, on which occasion he played Frank Martin's *Ballade* for trombone and orchestra with the Bavarian Radio Orchestra. He has been soloist on many occasions with the Boston Pops and with regional New England bands and orchestra. He has been a recitalist in the United States, Europe, and Japan. In addition to his numerous recordings with the Boston Symphony and Boston Pops, he has recorded with Canadian Brass, Empire Brass, and Summit Brass. He also has seven solo recordings: "Le Trombone Française" (1975) and "Le Trombone Française" Volume II (2001; this includes Martin's *Ballade*), "Hindemith on Trombone" (1991), "All American Trombone" (1996), "In the Family" (1996), and "American Showcase" (2001), all on the Boston Brass Series label, and "Cousins" (1976), on Nonesuch, with cornetist Gerard Schwarz. Mr. Barron has been a faculty member for the International Trombone Workshop, the Keystone Brass Institute, and the Rafael Mendez Brass Institute. He teaches at Boston University, the New England Conservatory of Music, and the Tanglewood Music Center. He has also served as a member of the jury for the international competitions of Munich and Toulon.

Everett Firth



Born in Winchester, Massachusetts, Everett Firth was raised in Sanford, Maine. His father, a trumpet player, encouraged him to study arranging. As a result he learned to play several instruments, including drums, which he played in a dance band. Mr. Firth is a graduate of the New England Conservatory of Music, where his teacher was Roman Szulc, his predecessor as timpanist of the Boston Symphony Orchestra. His teachers also included Saul Goodman, who was timpanist of the New York Philharmonic under Arturo Toscanini. An alumnus of the Tanglewood Music Center, Mr. Firth joined the BSO as a percussionist in 1952, when he was twenty-one. In 1956 he was appointed the orchestra's principal timpanist, becoming, at that time, the youngest player to be named a BSO principal. Mr. Firth teaches at the New England Conservatory and the Tanglewood Music Center. He is CEO of Vic Firth Incorporated and Vic Firth Manufacturing, the largest manufacturer of drum sticks and mallets in the world, with distribution to more than 150 countries worldwide. Mr. Firth is listed in "Who's Who in America." He has been a featured soloist with the BSO in concertos of Kraft, Denisov, Martin, and Colgrass.

Benjamin Pasternack



Pianist Benjamin Pasternack was the grand prize winner of the inaugural World Music Masters Piano Competition held in Paris and Nice in July 1989. Bestowed by the unanimous vote of a distinguished panel of judges, the honor carried with it engagements in Portugal, France, Canada, Switzerland, and the United States. An earlier competition victory came in August 1988, when he won the highest prize awarded at the 40th Busoni International Piano Competition, which led to a series of recitals in Northern Italy and a compact disc recording on the Nuova Era label. Mr. Pasternack has performed as soloist, recitalist, and chamber musician on four continents. He has appeared as soloist with the Boston Symphony Orchestra, the Philadelphia Orchestra, the Pacific Symphony, the Orchestre Symphonique de Quebec, the Tonhalle Orchestra of Zurich, and the New Japan Philharmonic, collaborating with such conductors



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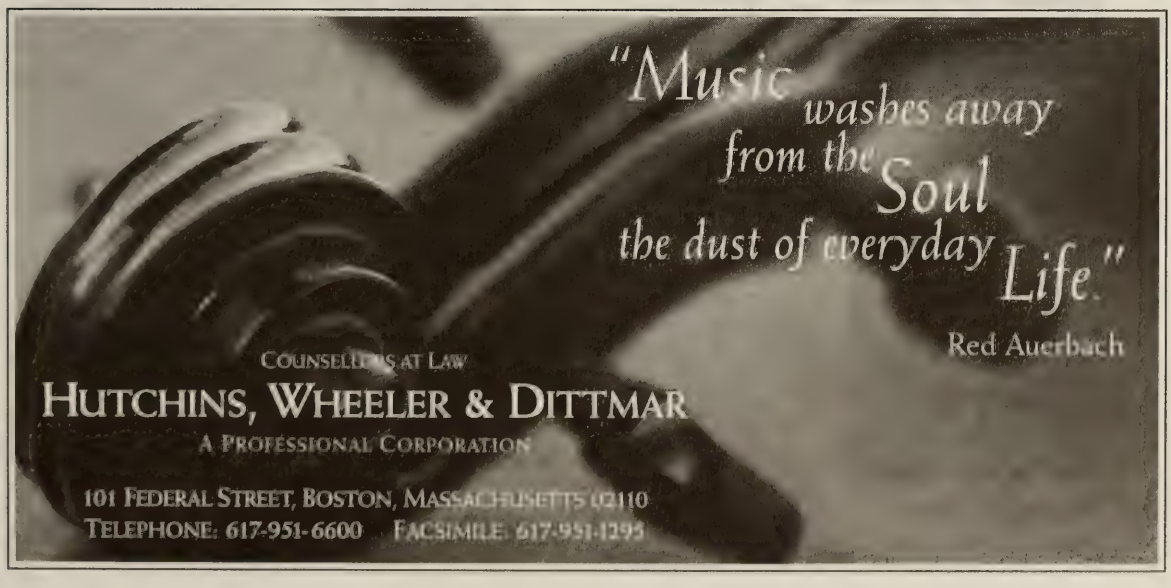
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as Seiji Ozawa, Erich Leinsdorf, David Zinman, Gunther Schuller, and Leon Fleisher. Mr. Pasternack made his Boston Symphony Orchestra debut at Tanglewood in 1987. His relationship with the BSO took a dramatic turn in October 1988, when, on less than thirty-six hours notice, he performed Mozart's G major piano concerto, K.453, to critical and public acclaim. He has since performed as soloist with the Boston Symphony on many other occasions, including concerts in Carnegie Hall, the Kennedy Center, in Athens, Salzburg, and Paris on their European tour of 1991, and in São Paulo, Buenos Aires, and Caracas on their South American tour of 1992. He has also been a guest artist with the Boston Symphony Chamber Players. Mr. Pasternack's festival appearances have included the Tanglewood Music Center, the Festival of Two Worlds in Spoleto, Italy, the Seattle Chamber Music Festival, the Minnesota Orchestra Sommerfest, the Festival de Capuchos in Portugal, and the Festival de Menton in France. Highlights of the coming season include engagements as soloist with the Radio Symphony Orchestra of Stuttgart and the Orchestra of the Beethovenhalle in Bonn. A native of Philadelphia, Benjamin Pasternack entered the Curtis Institute of Music at age thirteen, studying there with Mieczyslaw Horszowski and Rudolf Serkin. In September 1997, after fourteen years on the piano faculty of Boston University, Mr. Pasternack joined the piano faculty of the Peabody Conservatory of Music of the Johns Hopkins University in Baltimore.

Randall Hodgkinson



American pianist Randall Hodgkinson, grand prize winner of the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation, has performed with orchestras in Atlanta, Philadelphia, Buffalo, Boston, Cleveland, and abroad in Italy and Iceland. His recital programs span the repertoire from J.S. Bach to Donald Martino. He is an artist member of the Boston Chamber Music Society and performs four-hand and two-piano repertoire with his wife, Leslie Amper. Mr. Hodgkinson has appeared at festivals including Blue Hill in Maine, Bargemusic, Chestnut Hill Concerts in Connecticut, the Seattle Chamber Music Festival, Chamber Music Northwest, and Mainly Mozart in San Diego. His critically acclaimed recent solo release on the Ongaku label features music of Stravinsky, Chopin, Schumann, and Beethoven. Among his other recordings is the live world premiere of Gardner Read's Piano Concerto on the Albany label. Mr. Hodgkinson is on the faculties of the New England Conservatory of Music and the Longy School. Although he has appeared as pianist with the Boston Symphony Orchestra on numerous previous occasions, this is his first performance as soloist with the orchestra.



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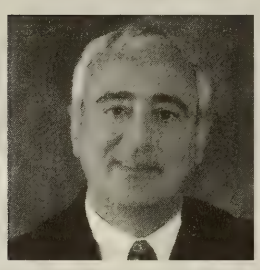
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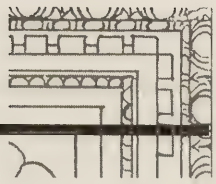
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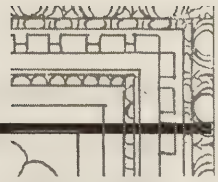
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NEXT PROGRAM. . .

Thursday, October 25, at 10:30 a.m.
(Open Rehearsal)
Thursday, October 25, at 8
Friday, October 26, at 1:30
Saturday, October 27, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

SEIJI OZAWA conducting

TAKEMITSU — *Dream/Window*

DUTILLEUX — *The shadows of time*, Five Episodes for Orchestra

I. Les Heures –
II. Ariel maléfique –
III. Mémoire des ombres –
Interlude –
IV. Vagues de lumière –
V. Dominante Bleue?

MAX GREENFIELD, MELINA HARRIS, MELODY MARTIN, and EZRA POLLARD, children's voices

INTERMISSION

BEETHOVEN — Symphony No. 3 in E-flat, Opus 55, *Eroica*

Allegro con brio
Marcia funebre. Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

Seiji Ozawa's final program this month showcases the Boston Symphony in one of Beethoven's greatest works and in music by two composers strongly identified with Mr. Ozawa's BSO tenure. With its revolutionary new musical style, Beethoven's Third Symphony heralded the Romantic age in music. Originally dedicated to Napoleon, the *Eroica* also gives its name to what we now view as Beethoven's "heroic" decade. Seiji Ozawa led the BSO in the world premiere of Henri Dutilleux's *The shadows of time*, a BSO commission, in October 1997. The popularity in the West of Japanese composer Toru Takemitsu (1930-1996) owes much to Ozawa's championing of his works. Seiji Ozawa led the world premiere of *Dream/Window* in Kyoto in 1985, and its only previous BSO performances in April 1988.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-266-1200. Please note that there is a $3.25 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, October 25, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—October 25, 8-10:05
Friday 'A'—October 26, 1:30-3:35
Saturday 'B'—October 27, 8-10:05

SEIJI OZAWA conducting

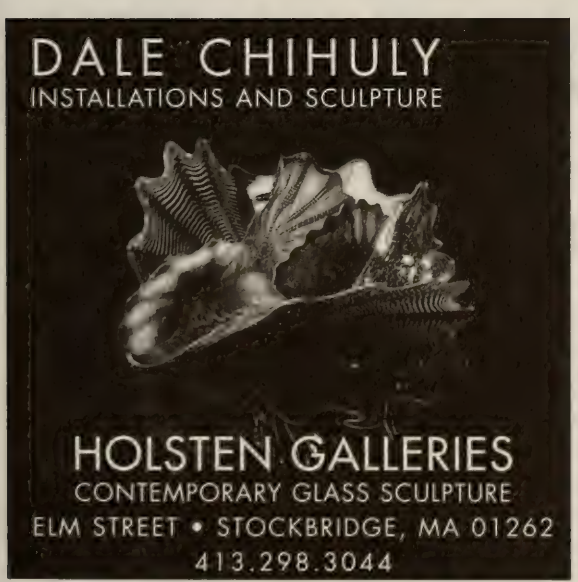
TAKEMITSU	*Dream/Window*
DUTILLEUX	*The shadows of time*
BEETHOVEN	Symphony No. 3, *Eroica*

Sunday, October 28, at 3 p.m.
Jordan Hall, New England Conservatory

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BRITTEN	Sinfonietta, Opus 1
WYNER	Serenade for seven instruments
MOZART	String Quintet in C, K.515

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Tuesday 'C'—October 30, 8-10:05
Thursday 'A'—November 1, 8-10:05
Friday 'B'—November 2, 8-10:05
Saturday 'A'—November 3, 8-10:05

FEDERICO CORTESE conducting
NELSON FREIRE, piano

IVES	*Ragtime Dances*
MOZART	Piano Concerto No. 9 in E-flat, K. 271
KURTÁG	*Grabstein für Stephan*
SCHUBERT	Symphony No. 4, *Tragic*

Wednesday, November 14, at 7:30 p.m.
(Open Rehearsal)
Thursday 'C'—November 15, 8-10:10
Friday 'A'—November 16, 1:30-3:40
Saturday 'B'—November 17, 8-10:10
Tuesday 'C'—November 20, 8-10:10

GENNADY ROZHDESTVENSKY conducting
SERGEI ALEKSASHKIN, bass
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WAGNER	Overture to *Das Liebesverbot*
SCHOENBERG	Suite in G for Strings
SHOSTAKOVICH	Symphony No. 13, *Babi Yar*

Friday 'B'—November 23, 1:30-3:25
Saturday 'B'—November 24, 8-9:55
Tuesday 'B'—November 27, 8-9:55

ROBERTO ABBADO conducting
GIANLUCA CASCIOLI, piano

BEETHOVEN	Piano Concerto No. 1
SCHOENBERG	*Pelleas und Melisande*

Programs and artists subject to change.

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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

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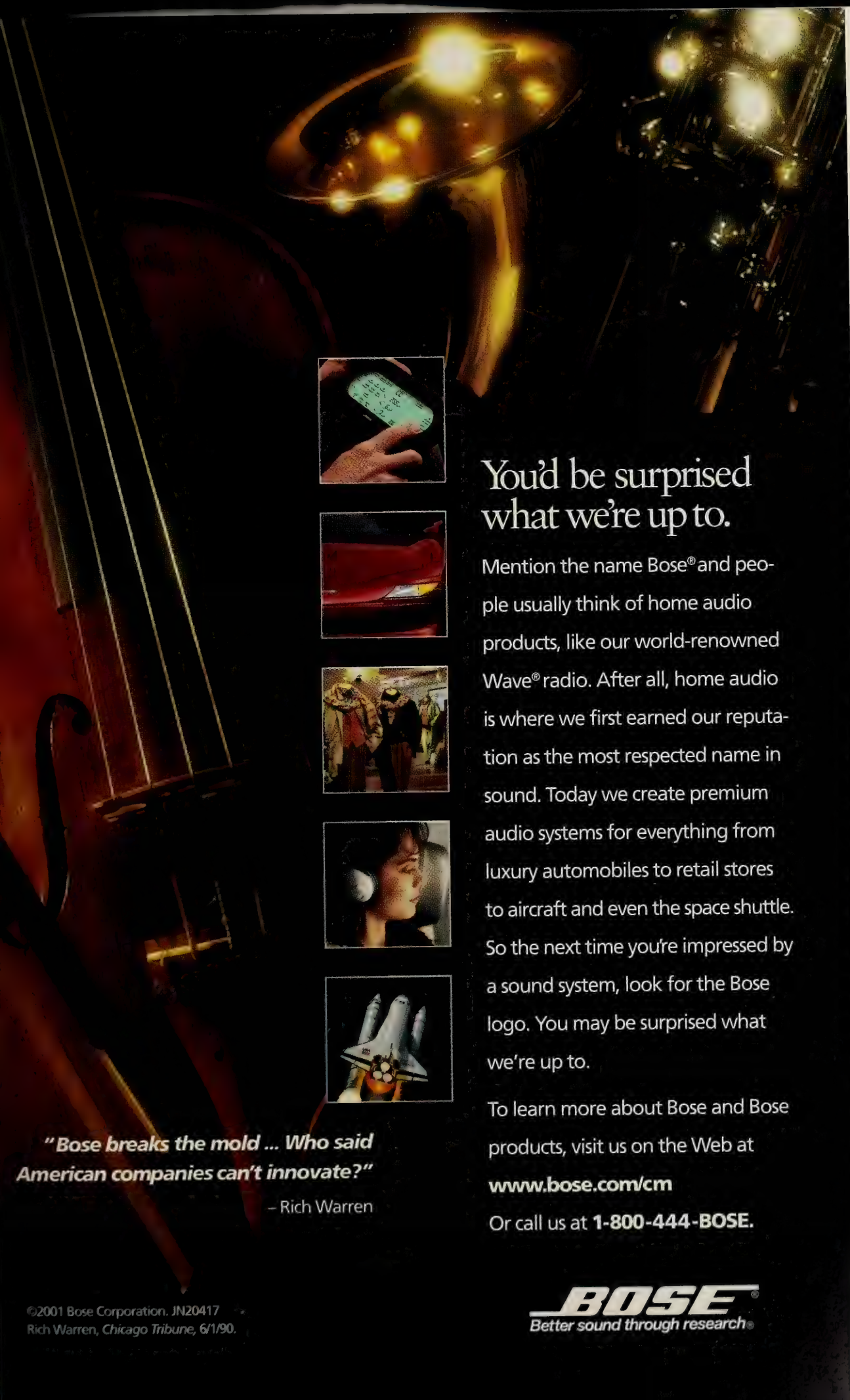


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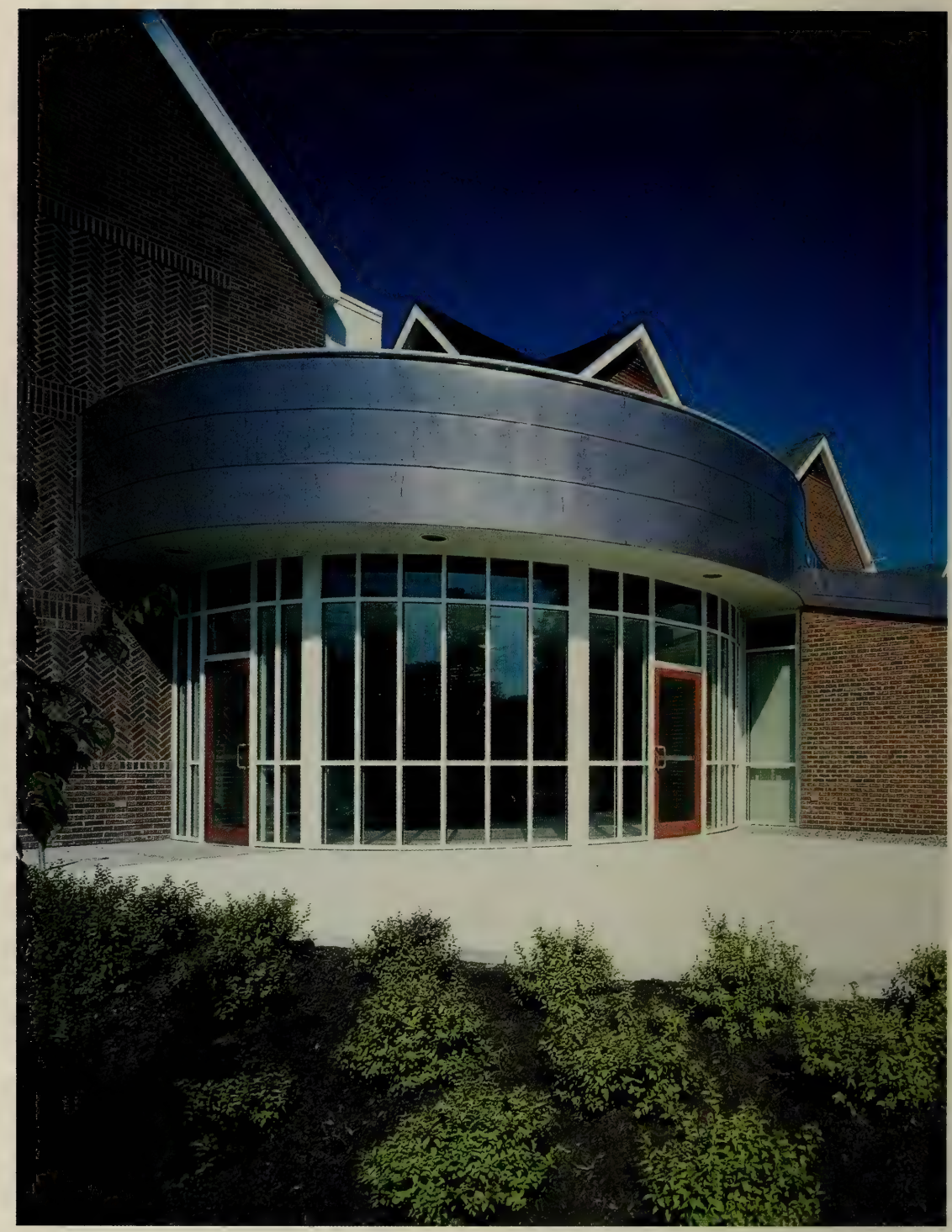
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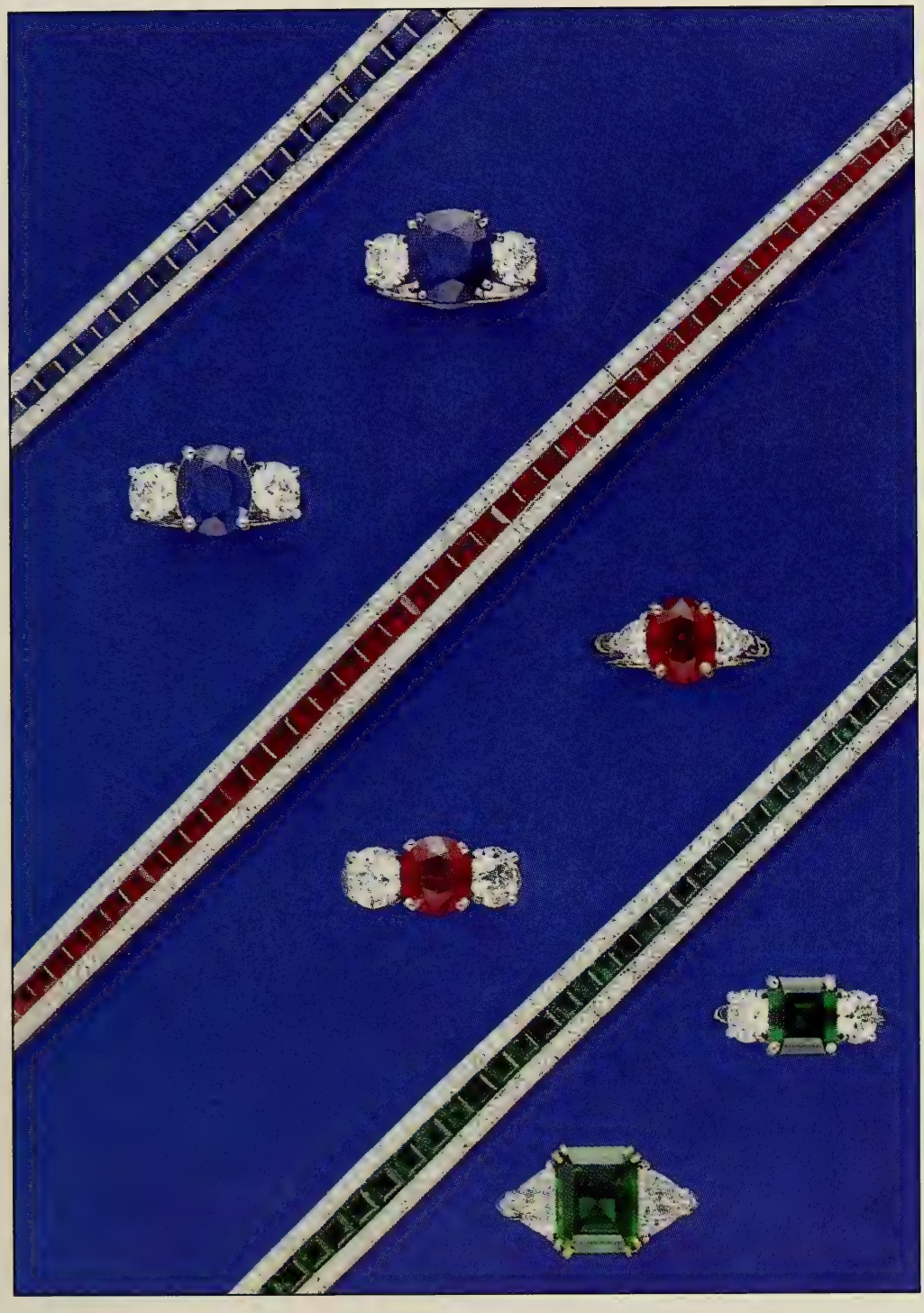
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BSO

Boston Symphony Chamber Players 2001-02 Season at Jordan Hall— Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of music by Britten, Yehudi Wyner, and Mozart this Sunday, October 28, at 3 p.m. The series continues with music of Mozart, Harbison, Dutilleux, and Brahms on February 3, with baritone William Sharp as guest artist; a program with guest pianist André Previn, to include music of Poulenc and Lerdahl, on March 24; and music of Schulhoff, Golijov, and Brahms on April 28. Subscriptions for the four-concert series are available at $96, $70, and $54. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

The Eloise and Raymond H. Ostrander Memorial Concert
Thursday, October 25, 2001

Eloise and Raymond H. Ostrander lived in Weston for many years and attended the Thursday 'B' series in Symphony Hall for twenty-three years. Mr. and Mrs. Ostrander were married in 1947; they moved from Weston to Sandwich, Massachusetts, in 1971. Mrs. Ostrander died in 1991. Mr. Ostrander taught in public schools in Livonia and in Springwater, New York. He was high school principal in Springwater, Caledonia, and Herkimer, New York, and superintendent of the Oak Ridge Schools in Oak Ridge, Tennessee, and the Mineola Public Schools in Mineola, New York. He was Professor of Education and Chairman of the Department of Administration at Boston University from 1961 to 1971. Ray Ostrander was active in numerous educational organizations. He co-authored a textbook on educational administration and wrote numerous articles for professional journals. During his life in Sandwich he served on several town committees and was actively involved in the Cape Cod Conservatory. In recognition of their generous bequest, a Thursday-night BSO subscription concert each October has been designated "The Eloise and Raymond H. Ostrander Memorial Concert."

The Norman V. and Ellen B. Ballou Memorial Concert
Friday, October 26, 2001

This week's Friday-afternoon concert is supported by a generous grant from a trust established by Norman V. Ballou and his wife Ellen B. Ballou. The grant will endow one Friday-afternoon concert each winter season for many years to come.

Mr. and Mrs. Ballou lived in Providence, Rhode Island, for a major part of their lives, attending BSO concerts there and in Boston. Both were born in Providence and graduated from college in 1927, Norman from Wesleyan and Ellen from Wellesley. He did graduate work at Oxford, she at Northwestern. When they married in the early 1930s they lived in Norton, Massachusetts, where Ellen, deeply involved in the theater, taught drama at Wheaton College, while Norman worked in his family's business in Providence.

During World War II Norman was a naval officer, serving as an aide to Admiral King, among other assignments. Meanwhile, Ellen held a responsible position with the Office of Strategic Services. Afterward, while Norman commuted to Boston as an officer of the United Shoe Company, Ellen taught in the English Department at Wheaton. Later she wrote a highly respected history of Houghton Mifflin Company, the distinguished Boston publisher.

Late in the 1960s the Ballous retired to Dublin, New Hampshire, where they had a summer home for many years. They were avid golfers at the Dublin Lake Club; after Norman's death, Ellen donated a cup in his honor for a major golf tournament. A public-spirited citizen who was intensely interested in the theater and other cultural affairs, Ellen died in 1995.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals,



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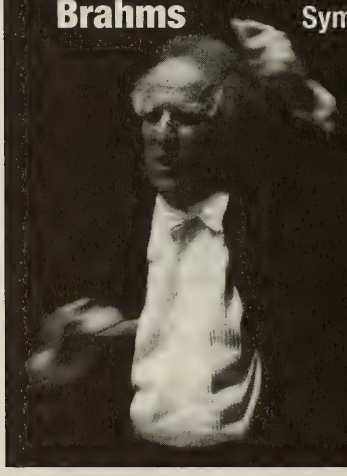
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BOSTON PHILHARMONIC
Benjamin Zander, Conductor

2001/2002 Season

Bach Cantata No. 150
Berg Seven Early Songs
Margaret O'Keefe, soprano
Brahms Symphony No. 4





Margaret O'Keefe

November 15, 2001
Sanders Theatre at 7:30pm
Tickets: $16, $27, $38 & $49
Pre-concert lecture integrated

November 17, 2001
NEC's Jordan Hall at 8pm
Tickets: $18, $32, $45 & $58
Pre-concert lecture at 6:45pm

November 18, 2001
Sanders Theatre at 3pm
Tickets: $18, $32, $45 & $58
Pre-concert lecture at 1:45pm

Jordan Hall (617) 536-2412
Sanders Theatre (617) 496-2222
www.bostonphil.org

starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses music of Takemitsu, Dutilleux, and Beethoven. As the season continues, John Daverio of Boston University discusses Ives, Mozart, Kurtág, and Schubert (October 30-November 3); Harlow Robinson of Northeastern University discusses Wagner, Schoenberg, and Shostakovich (November 14-20); and Hugh Macdonald of Washington University in St. Louis discusses Beethoven and Schoenberg (November 23-27).

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Single tickets are $14. Subscriptions to all six concerts—which take place on November 9, January 25, February 22, March 22, April 5, and April 26—are still available for $72. This season's first Chamber Prelude, on Friday, November 9, at 2:30 p.m., will feature BSO associate concertmaster Tamara Smirnova, cellist Jerome Patterson, and pianist Tatiana Yampolsky in piano trios of Haydn and Mendelssohn. For more information, or to order tickets, please call (617) 266-1200.

BSO Members in Concert

On Sunday, October 28, at 2 p.m., the New Philharmonia Orchestra, Ronald Knudsen, music director, offers a program of "Russian Tales" featuring Prokofiev's *Peter and the Wolf* as the first event in its 2001-02 "Family Discovery Series" at Babson College's Sorenson Center in Wellesley. The afternoon also offers an opportunity to meet members of the orchestra and even try out some instruments. Tickets are $10 for adults, $5 for students. For more information, call (617) 527-9717 or visit the orchestra's web site at www.newphilharmonia.org.

Founded by BSO percussionist Frank Epstein, Collage New Music, David Hoose, music director, opens its 30th-anniversary season on Sunday, October 28, at 7:30 p.m. at the C. Walsh Theatre, Suffolk University in Boston. The program includes works of Andrew Imbrie and Stephen Hartke, and Schoenberg's *Pierrot Lunaire* featuring mezzo-soprano Janice Felty. Tickets are $20 ($7 students and seniors; free for MIT and Suffolk University students). A repeat performance will take place on Sunday, November 4, at 3 p.m. at Williams College in Williamstown, MA. For more information, call (617) 325-5200 or visit www.collagenewmusic.org.

BSO principal horn James Sommerville is soloist with the Boston Classical Orchestra conducted by its music director Steven Lipsitt on Friday, November 2, at 8 p.m. and on Sunday, November 4, at 3 p.m. at Faneuil Hall, part of a program also including Mozart's Symphony No. 31, *Paris*, and Gounod's Symphony No. 1. Tickets are $45, $32, and $23 ($5 discount for students and seniors). For more information call (617) 423-3883 or visit www.bostonclassicalorcchestra.org.

MusicWorks (formerly the Richmond Performance Series), founded by BSO violist Mark Ludwig, offers a "Tribute to Ned Rorem" on Sunday afternoon, November 11, as part of the South Berkshires Concert Series at Simon's Rock College in Great Barrington. The event includes a 1 p.m. panel discussion with the composer as guest and a 3 p.m. concert of Rorem's chamber music featuring the Hawthorne String Quartet, pianist Anthony Fogg, flutist Fenwick Smith, and mezzo-soprano Deborah Rentz-Moore. Tickets are $20 ($15 students and seniors). For more information call 1-866-266-2746.

The New Philharmonia Orchestra, Ronald Knudsen, music director, opens its 2001-02 "Classics Series" on Saturday, November 17, at 8 p.m. and Sunday, November 18, at 3 p.m. at the Sorenson Center, Babson College, in Wellesley, with a program featuring BSO principal bass Edwin Barker in Serge Koussevitzky's Concerto for Double Bass. Also on the program are "Autumn" from Glazunov's *The Seasons* and Rachmaninoff's Symphony No. 2. Tickets are $25 ($22 seniors, $15 students). For more information, call (617) 527-9717 or visit the orchestra's web site at www.newphilharmonia.org.

SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebra-

tion," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*, and music of Britten, Ravel, and Debussy with soprano Sylvia McNair. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Other recordings include Berlioz's *Requiem*, Fauré's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





BOSTON SYMPHONY ORCHESTRA 2001-2002

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡On sabbatical leave
°On leave
§Substitute player

**Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

**Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

**Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

**Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

**Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

**Nicole Monahan
Catherine and Paul Buttenwieser chair

**Wendy Putnam
Mary B. Saltonstall chair

**Xin Ding
Kristin and Roger Servison chair

Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

**Nancy Bracken
*‡Aza Raykhtsaum
**Bonnie Bewick
**James Cooke
**Victor Romanul
Bessie Pappas chair
**Catherine French
**Kelly Barr
**Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
**Mark Ludwig
**Rachel Fagerburg
**Kazuko Matsusaka
**Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

**Jerome Patterson
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

**Jonathan Miller
Charles and JoAnne Dickinson chair

**Owen Young
Rosemary and Donald Hudson chair

**Andrew Pearce
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
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A Brief History of the Boston Symphony Orchestra

Now in its 121st season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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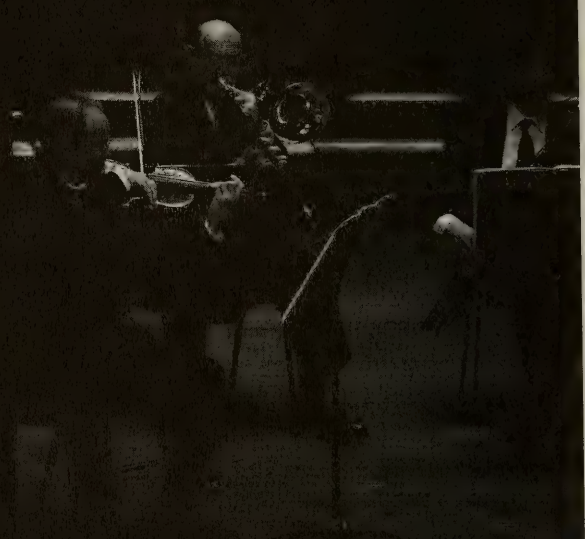
with William Sharp, baritone
MOZART Quartet in F for oboe, violin, viola, and cello, K.370(368b)
HARBISON *Words from Paterson* for baritone and seven instruments
DUTILLEUX *Les Citations*
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of Symphony Hall, and the rich history of music performed and introduced to the world here since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

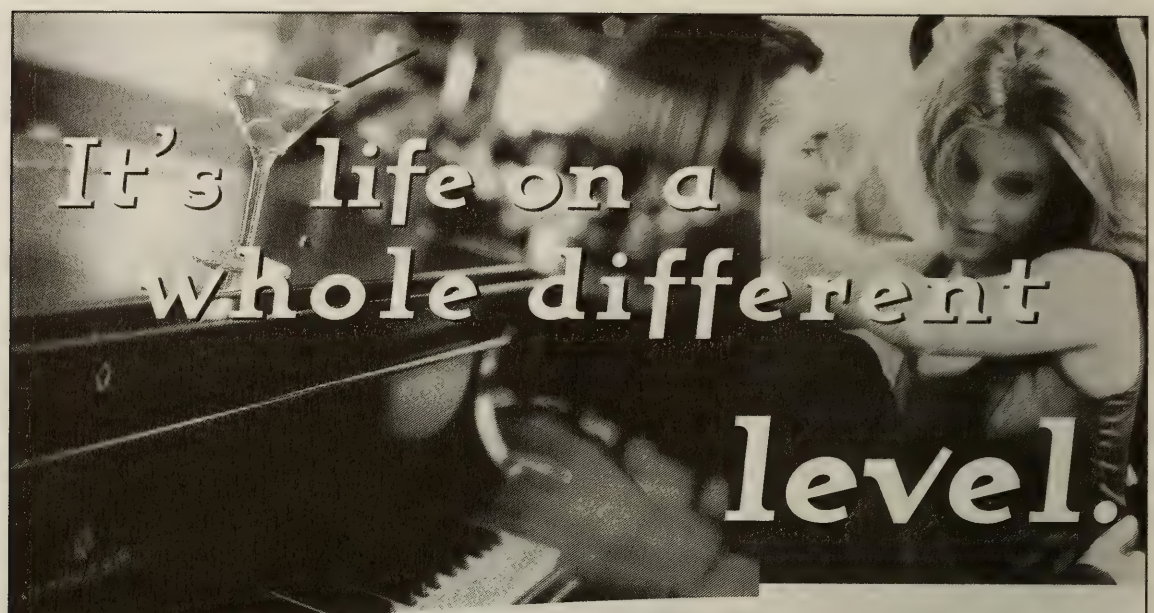
The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.



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realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Now in his twenty-ninth and final season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, Bright Sheng, Toru Takemitsu, and Sir Michael Tippett. The 2001-02 season brings the world premieres of newly commissioned works from Michael Colgrass and André Previn. Under Mr. Ozawa's direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.



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2. Nov. 30, 2001, 8:00 pm	**Dec. 2, 2001, 2:30 pm**
Mozart: Piano Trio in E, K 542 Scott Wheeler: Dragon Mountain Brahms: Piano Trio in C Minor, Op. 101	
3. Jan. 18, 2002, 8:00 pm	**Jan. 20, 2002, 2:30 pm**
Schubert: Piano Trio in E- flat, Op. 100 Shostakovich: Piano Quintet, Op. 57	
4. Mar. 15, 2002, 8:00 pm	**Mar. 17, 2002, 2:30 pm**
Beethoven: String Quartet 11, "Serioso" Ravel: String Quartet Bartók: String Quartet No. 1	
5. Apr. 26, 2002, 8:00 pm	**Apr. 28, 2002, 2:30 pm**
Beethoven: Serenade in D for String Trio Schoenberg: Quartet No. 2 for Strings & Soprano in F-sharp minor	

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Toru Takemitsu
Dream/Window



Toru Takemitsu was born in Tokyo, Japan, on October 8, 1930, and died there on February 20, 1996. He composed Dream/Window *on commission from the Kyoto Shinkin Bank on the occasion of its sixtieth anniversary. Seiji Ozawa conducted the Kyoto Municipal Symphony Orchestra in the first performance of* Dream/Window *on September 9, 1985. Oliver Knussen conducted the Tanglewood Music Center Orchestra in the work's American premiere during the Festival of Contemporary Music at Tanglewood on August 6, 1986. The only previous performances of* Dream/Window *by the Boston Symphony Orchestra took place in subscription concerts in April 1988, once again under Seiji Ozawa. The score calls for two string orchestras (each containing twelve violins, six violas, four cellos, and four double basses), positioned on either side of the stage; three flutes (second doubling piccolo, third doubling piccolo and alto flute), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, percussion (antique cymbals, glockenspiel, tubular bells, two suspended cymbals, Chinese cymbal, three triangles, three gongs, three tam-tams, and bass drum), and timpani. Seated between the two string choirs are two harps, celesta, and guitar. A sextet consisting of flute, clarinet, and string quartet is positioned directly in front of the conductor.* Dream/Window *is about fourteen minutes long.*

When Toru Takemitsu was fourteen years old, in the later years of World War II, the Japanese Army conscripted him to work in bases cut deep into the mountains in preparation for invading American forces. The regular soldiers treated the young conscripts very roughly, the work was hard, living conditions harsh. One day, however, an officer took Takemitsu and others into the barracks to play records for them on a record player that used a piece of sharpened bamboo as a needle. Western music had been banned from Japan during the war years, so it came as a surprise that one of the first records the officer played was a French chanson.

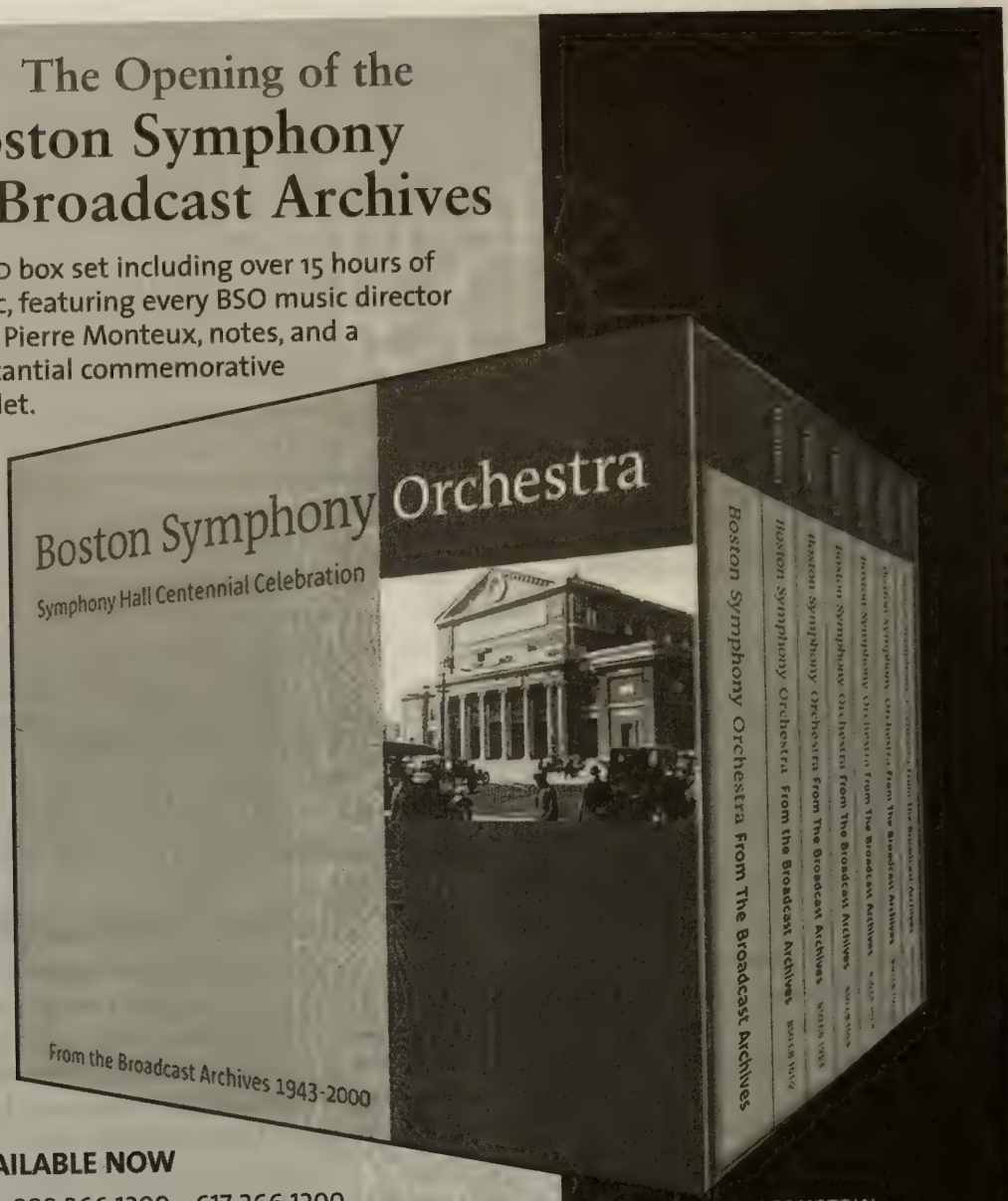
> I was stunned, and for the first time I suddenly realized the splendid quality of Western music. Later, after the war, when the Americans arrived in Japan, they soon established a radio station for the American troops. At that time I was sick and had to spend every day in bed. With my ears turned to the radio I spent all my time listening to music on the U.S. Armed Forces Network.... Having tasted the bitter, miserable experiences of the war years, this music seemed full of hope.

Takemitsu, in this excerpt from a lecture to the Japan Society in New York City in 1988 (quoted in *Composers on Music*, edited by Josiah Fisk), relates an experience somewhat parallel to the wartime coming-of-age of many artists in Europe and America: Karlheinz Stockhausen and the visual artist Joseph Beuys in Germany, Luciano Berio in Italy, George Rochberg and the poet Randall Jarrell in the United States. After the war, the landscape of artistic thought underwent a profound and painful tectonic shift as the new generation undermined and sloughed off traditional artistic methods, which could be interpreted as continuing the status quo of the old guard responsible for the horrors of the war.

This renaissance—for a rebirth it was—was both reactionary and avant-garde, both nihilist and hopeful. One of its most remarkable hopeful facets was the cross-cultural exchange that became more and more fruitful with the ever-increasing speed of worldwide communication. One of the most influential of philosophical borrowers in mid-cen-

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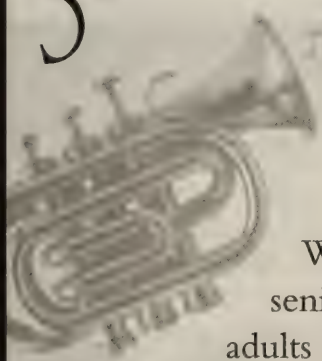
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tury was the American John Cage, whose embrace of Zen perspectives and of the I Ching informed much of his, and by extension his disciples', work from the 1950s on. Cage also, more concretely, developed relationships with important Asian musicians such as Takemitsu, Toshio Ichiyanagi, and the Korean-born Nam June Paik, opening the door, as it were, to Western visits by these composers as well as trips to the East by Europeans and Americans.

An oft-mentioned anecdote relates that during a trip to Japan in 1959, Stravinsky heard by chance Takemitsu's *Requiem* for string orchestra (1957) and was greatly impressed at its intensity of expression. Takemitsu, who had made his own way through the twelve-tone method, tape and electronic music, and other avant-garde processes, wrote in a Western-oriented chromatic pitch language (not too far removed from Schoenberg) but with a broad sensitivity to sonority derived partly from his immersion in Japanese and other Asian musics. He was also influenced deeply by the music of Varèse, Webern, and Cage. Interestingly, it was Cage's interest in Japanese music that spurred Takemitsu to study the music of his own heritage. Over the decade of the '60s he refined and expanded his compositional style and began to combine Japanese instruments and musical gestures with Western ensembles, such as in his *November Steps* for the Japanese instruments biwa and shakuhachi with Western orchestra, commissioned by the New York Philharmonic for its 125th anniversary and premiered in 1967. Takemitsu

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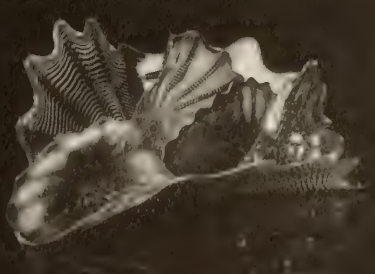
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gained in reputation not only through the attention of American orchestras, including his friend Seiji Ozawa's early willingness to conduct his works, but also with the dissemination of the composer's music via scores to such films as *Woman in the Dunes* and Kurosawa's *Dodes'ka-den* (and, later, *Ran*).

Over the course of the 1970s Takemitsu developed the mature style that we think of as his own using an ultra-refined, peaceful, but dramatic language that often brings to mind Debussy, one of Takemitsu's acknowledged musical loves. Takemitsu had an ability to focus the listener's attention on the sensuality and drama of the musical moment without relying on traditional harmonic or rhythmic progressions. His almost sculptural use of orchestral sonority recalls the music of Varèse.

Dream/Window is among the masterpieces of Takemitsu's final decade, and is characteristic of his style and philosophy. The composer wrote:

> The title...is taken from the Buddhist name of a Zen priest of the Muromachi Period, Muso (mu=dream, so=window) Soseki (1275-1351). Among the many famous gardens designed by Muso Soseki is that of the Saiho-ji Temple in Kyoto.
>
> How was I to describe Kyoto through this music? To transform Muso Soseki's moss-covered temple gardens into music is to grasp but an extremely small part of this complex urban space....I use "dream" and "window" as metaphors for the two contradictory dynamisms of facing inwards and outwards. To make the inner and the outer resound simultaneously is the prime object of the music....The small ensemble [at the front of the stage] is not only one part of the entire orchestra but also a microcosm symbolizing an orchestra in and of itself. One might even call it an inner self. The two harps, celesta, and guitar create a passageway of clear timbre as an intermediary between the outer and the inner.
>
> The form of this music resembles that of a dream. While the details are clearly defined, their arrangement is left up to the fortuities of the self-propelling narrative. While repeating itself and revealing itself in a seemingly incoherent manner like the fragments of a dream, the musical sequence gradually forms itself into a tonal image with D as the primary note.

In addition to *Dream/Window*, the BSO has performed thirteen other Takemitsu pieces, all under Seiji Ozawa, since he introduced *Requiem* to the Tanglewood audience in July 1967. Among these are *From me flows what you call Time*, a Carnegie Hall centennial commission given its world premiere there in October 1990; *My Way of Life* for baritone, chorus, and orchestra, given its American premiere at Symphony Hall in November 1996, and *To the Edge of Dream*..... for guitar and orchestra, given its American premiere here in November 1984 with Manuel Barrueco as soloist. These performances of *Dream/Window* in Seiji Ozawa's final season as music director of the Boston Symphony Orchestra celebrate the longstanding friendship and important artistic collaboration of Seiji Ozawa and Toru Takemitsu.

—Robert Kirzinger

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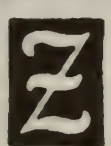
Henri Dutilleux
The shadows of time, Five Episodes for Orchestra



Henri Dutilleux was born on January 22, 1916, in Angers, France, and now lives in Paris. Dutilleux composed The shadows of time *on a commission from the Boston Symphony Orchestra, through the BSO's New Works Fund. He began working on the piece early in 1995 and completed it in September 1997. Seiji Ozawa and the Boston Symphony Orchestra gave the first performances on October 9, 10, 17, and 18, 1997, in Symphony Hall, Boston, and on October 15 and 16, 1997, at Carnegie Hall in New York. For repeat performances in March 1998, at which time the piece was recorded, Dutilleux made revisions, particularly to the final episode. During their European tour that same month Ozawa and the BSO gave the French premiere on March 20, 1998, in Paris, Ozawa already having given the European premiere with the Berlin Philharmonic the previous November 6, 7, 8, and 9. The work was also played by Ozawa and the Boston Symphony Orchestra at Tanglewood on August 9, 1990, the BSO's most recent performance until now. The composer has dedicated* The shadows of time *to Seiji Ozawa, in gratitude for Mr. Ozawa's service to French music throughout his career (see also page 33). The score calls for two piccolos (also doubling on flute), two flutes, three oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani (four full-sized and one small), percussion (triangle, medium and high suspended cymbals, small Chinese gong, medium and low tam-tams, wood block, high, medium, and low tom-toms, snare drum, wood chimes, crotales, glockenspiel, vibraphone, marimba), celesta, harp, and strings, plus a child's voice (four voices at these concerts*) only in the third movement.*

Born in the town of Angers, where his family had taken refuge during the war, Henri

*Max Greenfield, Melina Harris, Melody Martin, and Ezra Pollard are from the Brookline/Newton area and have been prepared for these concerts by Johanna Hill Simpson, artistic director of the PALS Children's Chorus (Performing Artists at Lincoln School), based at the Lincoln School in Brookline, MA.

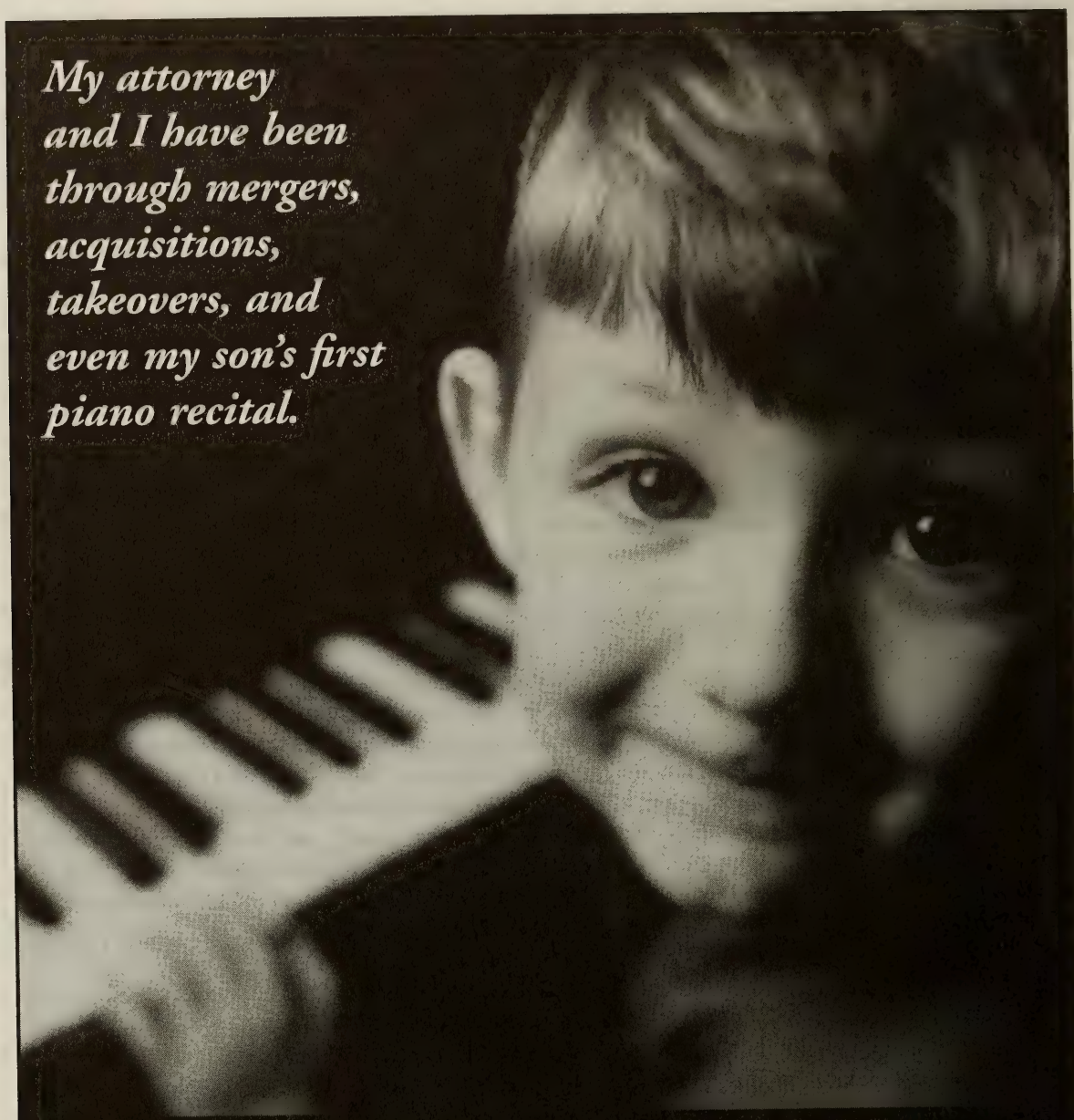


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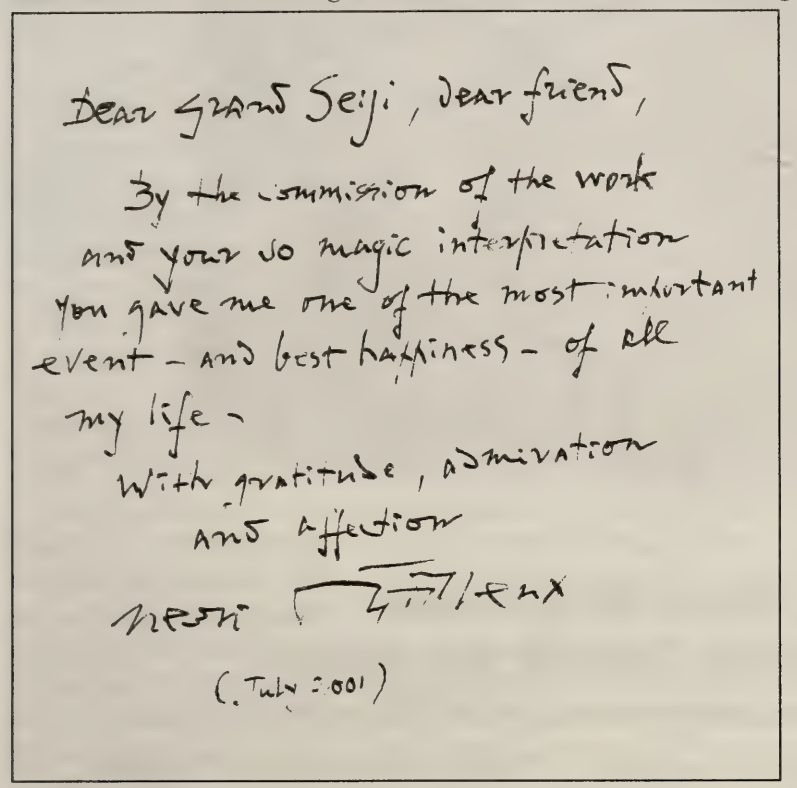
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Dutilleux grew up in a family in which the arts, and not just music, were encouraged as a matter of course. In their native Douai on the northern coast, where the family returned after the war, Dutilleux's father Paul ran a printing shop passed down in the family from the composer's great-grandfather, a painter who counted Eugène Delacroix and Camille Corot among his friends. Dutilleux's maternal grandfather, Julien Koszul, had been the head of the music conservatory in Roubaix. By the age of eight, the young Henri was already attending both regular school and the local conservatory, where he studied harmony and counterpoint with Victor Gallois. At the age of sixteen he moved in with his sister in Paris and began studying full-time at the Paris Conservatoire, where his teachers included Jean and Noël Gallon, Henri Büsser, and composer Maurice Emmanuel. In 1938 he won, with a cantata entitled *L'Anneau du roi*, the Prix de Rome, a prestigious award granted by Paris's Académie des Beaux Arts that included a four-year stay at the Villa Medici in Rome. But the new war cut short his stay after four months. Briefly mobilized into the army as a stretcher-bearer, Dutilleux soon found himself back in Paris, where he began to work actively in the French radio. By the time he left his position in 1963, he had been responsible for the commissioning of numerous new works combining music and drama, including quite a few written directly for the radio medium.


Dear Grand Seiji, dear friend,
By the commission of the work
and your so magic interpretation
you gave me one of the most important
event - and best happiness - of all
my life -
With gratitude, admiration
and affection
Henri Dutilleux
(July 2001)

From the published score of "The shadows of time": the composer's inscription to Seiji Ozawa

His career as a composer began to take off in 1948, when Yves Nat pupil Geneviève Joy, who had married Dutilleux in 1946, premiered his Piano Sonata. (The composer has disowned most of his works composed prior to the sonata and several written after it, although a Sonatina for flute and piano from that period has acquired a worldwide popularity.) The sonata was followed by the First Symphony, composed between 1949 and 1951, which soon attracted the attention of the Boston Symphony's music director at the time, Charles Munch, who not only gave the American premiere of the First Symphony but also commissioned a Second Symphony from Dutilleux for the Boston Symphony's seventy-fifth anniversary. An extremely slow and painstaking worker, Dutilleux did not complete this new work, which he subtitled "*Le Double*," until 1958. Since that time, the bulk of the composer's output has been the result of commissions, many of them international. Abandoning, after the Second Symphony, such classical designations as "symphony" and "sonata," Dutilleux began to produce a small body of works, many of them for large orchestra, with titles that reflect his lifelong affinity for all of the arts: *Métaboles* (1962-65, commissioned by George Szell for the fortieth anniversary of the Cleveland Orchestra), *Tout un monde lointain* (a cello concerto, written in 1967-69, commissioned by Mstislav Rostropovich), *Timbres, espace, mouvement, ou la Nuit étoilée* (an orchestral diptych, completed in 1977, whose second title, "The starry night," re-



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fers to the Van Gogh painting), *Ainsi la nuit* (a string quartet likewise completed in 1977), *L'Arbre des songes* (a violin concerto composed 1983-85 for Isaac Stern), and *Mystère de l'instant* (1989). During these years, Dutilleux, in addition to composing a handful of smaller works, taught at Paris's École Normale de Musique, of which he later became the head. He has also traveled around the world giving lectures and master classes; in 1995 and 1998 he was composer-in-residence at Tanglewood. He has won numerous awards and prizes including, in 1987, the Prix Maurice Ravel, granted to him for his entire oeuvre.

The shadows of time, Dutilleux's second commission from the Boston Symphony Orchestra, was begun in 1995. A bout with cancer almost interrupted work on the piece, but the composer was able to make the creative process a part of his therapy, and he completed *The shadows of time*, with its English-language title, in time for the world premiere performances in October 1997. Scored for a normal orchestra plus, briefly, a child's voice, the work has five connected episodes (with one interlude, following the third episode) bearing the following titles: "Les Heures" ("The Hours," or, simply, "Hours"), "Ariel maléfique" ("Malefic Ariel"), "Mémoire des ombres" ("Memory of shadows"), which Dutilleux at one point considered using as the work's overall title, "Vagues de lumière" ("Waves of light"), and "Dominante bleue?" ("Blue dominant?").

For Dutilleux, the unifying principle that dominates the entire composition (and, one might add, the composer's work in general) is that of time and space. (When asked a number of years ago what artists had the greatest influence on his work, his immediate answer was Shakespeare and Proust.) For this reason, there is, at the beginning and ending of *The shadows of time*, a musical allusion to the movement of clockwork. But this is not the optimistic recreation of lost time one finds in Proust. Instead, the dominating climate of *The shadows of time* is, as Dutilleux describes it, both "tense and tragic," reflecting a kind of "metaphysical disquiet." The Ariel of the second move-



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Miro Vintoniv

Henri Dutilleux (right) acknowledges the audience after the world premiere of "The shadows of time" in October 1997 in Symphony Hall. Standing at left are child soloists Rachael Plotkin, Joel Esher, and Jordan Swaim, with Seiji Ozawa and PALS artistic director Johanna Hill Simpson behind them.

ment, for instance, is not the merry and useful sprite of Shakespeare's *The Tempest* but rather the evil spirit of Milton's *Paradise Lost*. Further, as Dutilleux was starting on the work, the world was occupied with the fiftieth anniversary of the death of Anne Frank, and it is to this heroic young Jewish girl that Dutilleux briefly alludes in the third episode, which bears the subtitle "*Pour Anne Frank, et pour tous les enfants du monde, innocents (1945-1995)*"—"For Anne Frank, and for all the children of the world, the innocents (1945-1995)." It is in this episode that the child's voice makes its sole and lonely appearance. The words are Dutilleux's: "*Pourquoi nous? Pourquoi l'étoile?*" ("Why us? Why the star?"), the latter phrase referring to the symbolic Star of David used by the Nazis to label the Jews.

The enigmatic final title has several points of reference. The "dominant" could be the C-sharp that pervades much of the episode, a frequent device in Dutilleux's music, which often seems to take form out of silence into a single note. Both the color blue and the question mark, on the other hand, reflect the composer's dark view of existence:

> My "blue dominant" is stained with pessimism. I have my doubts. I doubt that man is improving his situation on earth as much as he thinks. There are so many things that lead you to believe that man has not evolved all that much, with a few major exceptions. Of course, this is philosophy, and philosophy and music do not always go well together. But this represents the essence of my thoughts on the subject.

Although there are no unusual instruments in *The shadows of time*, such as the cimbalom that appears in *Mystère de l'instant*, Dutilleux does treat the various instruments in series of privileged groups, a frequent practice in his music. The more abstract first episode, "Les Heures," for instance, offers what the composer describes as a "homogeneous group of brass as well as a wind ensemble creating long expanses of sound." Further on, the double basses are at one point divided into three subgroups. "Vagues de lumières," another basically abstract episode, features a more unified approach to the orchestra, even though Dutilleux, as always, stresses the separate instrumental choirs. The work is also marked throughout by "an abundance of swarming timbres with occasional bursts of violence."

—Royal S. Brown

A professor at Queens College and at the City University of New York's Graduate Center, Royal S. Brown writes frequently on a variety of musical subjects.

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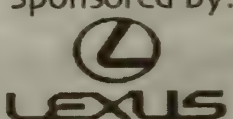
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Ludwig van Beethoven
Symphony No. 3 in E-flat, Opus 55, *Eroica*



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed his Third Symphony, the Eroica, *between May and November 1803, with some further polishing early the following year. It was privately performed in the Vienna town house of Prince Joseph von Lobkowitz, to whom the score is dedicated, in the summer of 1804. With Beethoven himself conducting, the first public performance took place on April 7, 1805, in Vienna, at the Theater an der Wien. Though the* Eroica *was apparently heard in the United States in an arrangement for septet as early as 1828, the first American performance with full orchestra took place in the inaugural season of the Philharmonic Society in New York, on February 18, 1843, under the direction of Ureli Corelli Hill. The first Boston performance of the* Eroica *took place on May 5, 1849, in Tremont Temple, with George J. Webb conducting the Musical Fund Society. Georg Henschel led the first Boston Symphony performances in November 1881, on the fifth program of the BSO's inaugural season, subsequent Boston Symphony performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Vladimir Golschmann, Richard Burgin, Bruno Walter, Charles Munch, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, Jean Martinon, Stanislaw Skrowaczewski, Max Rudolf, William Steinberg, Claudio Abbado, Colin Davis, Ferdinand Leitner, Klaus Tennstedt, Edo de Waart, Kurt Masur, Leonard Bernstein, Michael Tilson Thomas, Marek Janowski, Seiji Ozawa (first in November 1974, and also on several occaions since then in Boston and at Tanglewood, most recently in October 1995), Christoph Eschenbach (the most recent Tanglewood performance, on August 16, 1996), and Simon Rattle (the most recent subscription performances, in January 1999). The score of the* Eroica *calls for two each of flutes, oboes, clarinets, and bassoons, three horns, two trumpets, timpani, and strings.*

With Beethoven's Third Symphony, as Maynard Solomon observes, "we know that we have crossed irrevocably a major boundary in Beethoven's development and in musical history as well." In its size and shape, in the density and complexity of its musical ideas, in its overall scope, in its psychologically complex link to extramusical associations (i.e., "the Napoleon connection"), it was worlds apart from any symphony written before it. The first movement alone, when the exposition repeat is included, runs half the length of an entire late Mozart or Haydn symphony. The funeral march represented an unprecedented novelty and was frequently mentioned along with the title; in February 1814, for a performance by the Philharmonic Society in London, the symphony was announced quite specifically as Beethoven's "Sinfonia Eroica (containing the Funeral March)." Of the third movement, with its bustling energy, beginning "*sempre pianissimo staccato*," George Grove wrote that "before this...the *Scherzo*, in its full sense, was unknown to music." Also in the *Eroica* Beethoven introduced a third horn to the symphony orchestra for the first time; the third-movement Trio takes full advantage of the added sonority. The theme-and-variations finale—based on a musical idea encountered first in a Beethoven contradance for piano, then in his ballet music to *The Creatures of Prometheus*, and again in his Opus 35 piano variations of 1802 (retroactively christened the *Eroica* Variations)—can still seem curious, a source of puzzlement; one commentator has even described it as "perhaps a little naive," given the weight of what precedes.

Beethoven was aware of the strain the *Eroica* would have placed on listeners in his

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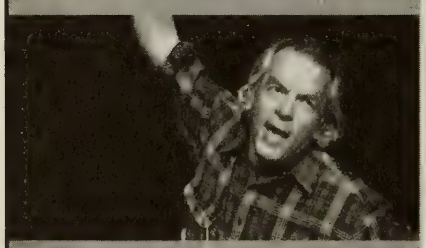
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day. A note in the first printed edition stated that "This Symphony, being purposely written at greater length than usual, should be played nearer the beginning than the end of a concert...lest, if it be heard too late, when the audience is fatigued by the previous pieces, it should lose its proper and intended effect." At one point he considered eliminating the exposition repeat in the first movement—presumably in the hope that such shortening would encourage more frequent performance, although the inclusion of the repeat could only have helped early audiences to make sense of the first movement's musical argument. An early review, of a semi-public performance in January 1805 (the first public performance was conducted by Beethoven himself on April 7 that year) commented on the symphony's "inordinate length and extreme difficulty of execution" and observed that "the work seems often to lose itself in utter confusion." Yet also in early 1805, when the work's dedicatee, Beethoven's patron, Prince Joseph von Lobkowitz, who had purchased personal rights to performance of the symphony for a six-month period, arranged a hearing for an esteemed guest, Prince Louis Ferdinand of Prussia, the latter was so fascinated by the new work that it was played through a second and third time that same evening! In January 1807, when the *Eroica* was first heard at the concerts of the Leipzig Gewandhaus, the distribution of a program intended to assist comprehension—"A fiery and splendid *Allegro*; (2) a sublime and solemn Funeral March; (3) an impetuous *Scherzando*; (4) a grand *Finale* in the strict style" (this referring to the last movement's theme-and-variations structure)—not only helped ensure a receptive audience but even led to requests for further performances.

The following anecdote, recorded by Beethoven's friend Ferdinand Ries, has become crucial to any consideration of the *Eroica* Symphony:

> In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme



Title page from a copyist's manuscript of Beethoven's Third Symphony, with the words "Intitulata Bonaparte" crossed out

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top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica*.

While the intent of this account is clear, the actual details cannot be substantiated. Beethoven composed his Third Symphony between May and November 1803, completing the work with some final polishing early in 1804.* But the title *Eroica* seems not to have been used until the parts were first published, in October 1806, with the heading "*Sinfonia Eroica composta per festigiare il Souvenire di un grand' Uomo*" ("Heroic Symphony composed to celebrate the memory of a great man"). The autograph of the symphony—which may have been the score mentioned by Ries—is lost. A surviving manuscript, written out by a copyist and headed "*Sinfonia Grande Intitulata Bonaparte*," has the last two of these words energetically crossed out on the title page—but the words "*Geschrieben auf Bonaparte*" ("written on Bonaparte"), added in Beethoven's own hand, remain.

In October 1803, Ries wrote to the publisher Simrock in Bonn that Beethoven wanted very much to dedicate the new symphony to Napoleon, but that, on the other hand, Prince Lobkowitz was interested in purchasing the performing rights—under which circumstance the latter would become dedicatee, and Beethoven would simply name the work after Napoleon. A practical consideration was that Beethoven, frequently ambivalent toward Vienna, and himself considering a move to Paris, would have found a symphony named for or dedicated to Napoleon a useful calling card. Napoleon declared himself Emperor on May 18, 1804; yet even on August 26 that year, Beethoven wrote

*Sketches for the first three movements of a symphony in E-flat (rather different in outline from the *Eroica* itself) actually date back to the summer or fall of 1802, in a sketchbook also including notations for the Opus 35 piano variations. The musicologist Lewis Lockwood has gone so far as to suggest that Beethoven may already have had a theme-and-variations finale in mind at this point, and that no sketches for the finale appear because the idea may be inferred from the proximity of the symphony sketches to those for Opus 35.



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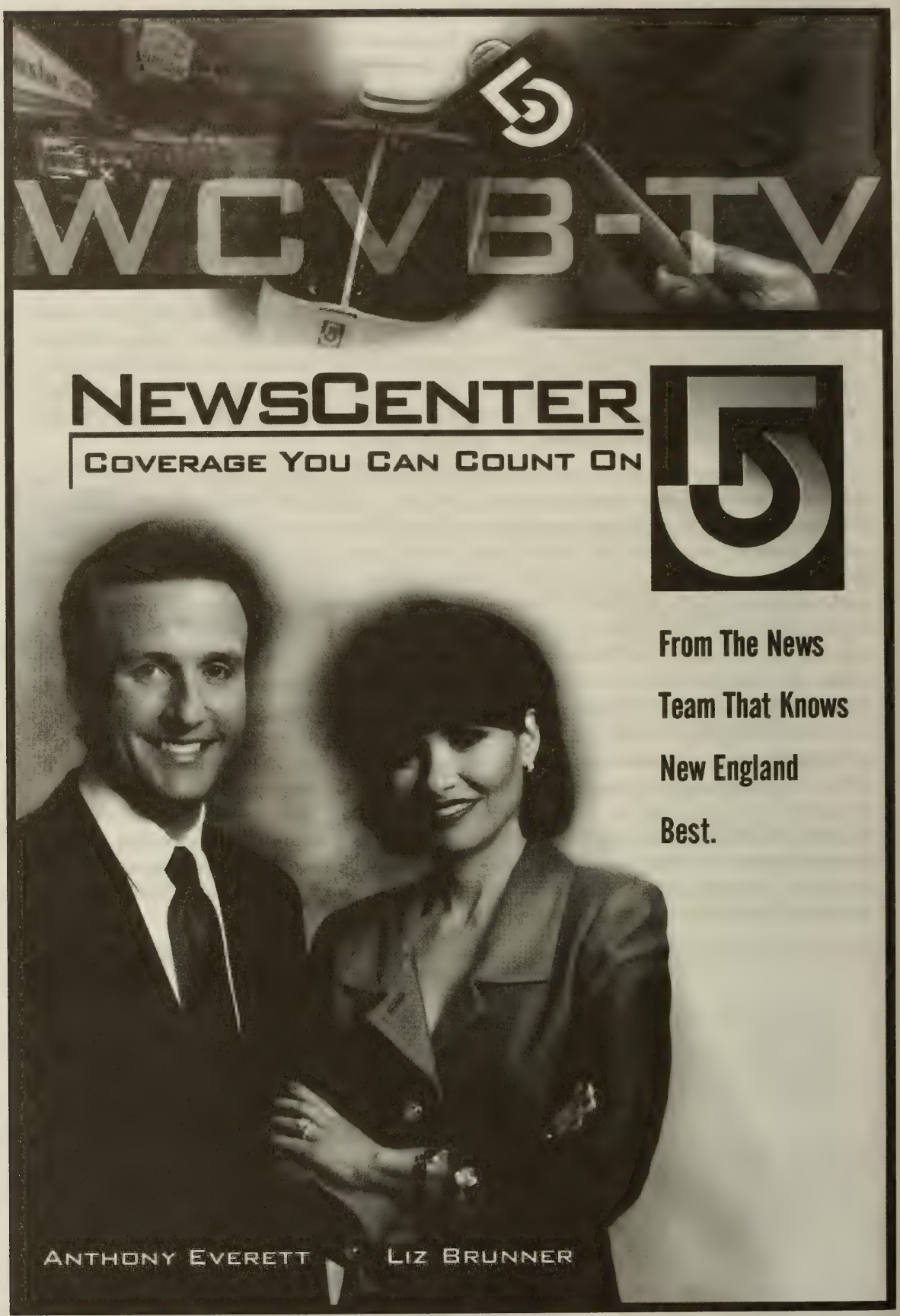
to the publisher Breitkopf & Härtel that "The title of the symphony is really *Bonaparte*." But Beethoven's apparent need somehow to express his political and ideological beliefs at this particular time—whether in the dedication of the symphony or perhaps even in the language of the music itself—had also to be tempered by realistic concerns, especially given the strained relations between France and Austria at the time. Ultimately, the music must speak for itself; indeed, as Basil Lam has written, "the greatest human hero would be unworthy of the *Eroica*."

Some things worthy of particular attention in the first movement: 1) those two slashing initial chords, which define the home key, serve as a springboard for the rhythmic energy of the entire movement, and are perceptible even in the movement's closing cadence*; 2) the harmonically intrusive C-sharp with which the first statement of the main theme ends, and which sets up a harmonic tension to be felt throughout the movement as a whole; 3) the increased proportions of the development and coda sections in this gigantically expanded sonata-form structure; 4) the complex network of thematic materials, not one of them a real "tune"; 5) the famous appearance of the so-called "new theme" in the development section; and 6) the "overeager" horn entrance (over a "wrong" harmony) that ushers in the recapitulation.

The funeral march, with its integral use of silence and sound, and the energetic third-movement scherzo—the first symphonic "scherzo" actually to be so named—need no further comment. But the finale requires at least a little space, if only because of its rather unusual structure (the "strict style" mentioned in the 1807 program quoted earlier), its basis—at least to begin—in a clearly defined, purely musical technique (theme and variations) quite different from the more extroverted, even revolutionary musical expression of the first movement, and from the more explicitly personal utterance of the second. An awareness of Beethoven's tempo designation is particularly important here: when this movement is treated as a real "Allegro molto," its astonishing musical craftsmanship becomes all the more apparent. At the same time, a quick tempo helps speed the musical argument to its intended conclusion. The fugal section brings a new character, suggesting a grander mode of expression, and music that becomes increasingly forceful. Then, with the Poco Andante, there is a humanizing quality, a poignancy, and, to quote Tovey, "a mood we have not found before in the whole symphony." This transfiguring and humanizing element is clearly the key to the finale, and provides the subliminal link to the *Eroica*'s first two movements. Once regained, this element of personalization demands a triumphant close, and the music speeds to its end in joyful celebration of its newly-restored humanity.

—Marc Mandel

*Beethoven's first two symphonies had begun with slow introductions, as would the Fourth and Seventh.


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Books in English about or by Toru Takemitsu, Japan's most important composer, are not as available as one might think or wish. His *Confronting Silence: Selected Writings*, translated from the Japanese, includes excerpts from his *A Composer's Diary* and other sources (Fallen Leaf Press, 1995). *Creative Sources for the Music of Toru Takemitsu* by Noriko Ohtake is probably available in a good library, but finding it for purchase may be difficult (Scolar Press, 1993). The article on Takemitsu in The New Grove II (2001) represents a significant expansion of biographical and musical information on the composer over the previous edition of Grove (published in 1980, sixteen years before the composer's death). *Composers on Music*, edited by Josiah Fisk, compiles an assortment of quotations from Takemitsu as well as from a range of other composers from the Middle Ages to the present (Northeastern University Press).

Takemitsu's *Dream/Window* is included on a recent (1999) disc of important works for large ensemble performed by the London Sinfonietta under Takemitsu's good friend Oliver Knussen (Deutsche Grammophon). The recording by the Tokyo Metropolitan Symphony Orchestra and Hiroshi Wakasugi may be hard to find (Denon). A Seiji Ozawa recording with the Kyoto Symphony Orchestra, referenced in several catalogs as having been made for Sony at the time of the premiere, has proved elusive. Other collections of Takemitsu's work that are worth exploring include the Pacific Symphony Orchestra's with former BSO assistant conductor Carl St. Clair (Sony Classical, with *From me flows what you call Time*, *Requiem* for string orchestra, and *Twill by Twilight*), and a disc with *I Hear the Water Dreaming*, *And Then I Knew 'Twas Wind*, and other pieces, with Andrew Davis and the BBC Orchestra (Deutsche Grammophon "20/21"). Pianist Peter Serkin, long a supporter of Takemitsu, has recorded many of the composer's piano pieces, including many written for Serkin, on an all-Takemitsu album with *Rain Tree Sketch I* and *II*, *Les Yeux clos I* and *II*, and other works (RCA Red Seal).

—Robert Kirzinger

The most recent book in English on Henri Dutilleux—Caroline Potter's *Henri Dutilleux: His Life and Works* (Ashgate)—was published in 1997. *Henri Dutilleux: Mystère et mémoire des sons: Entrétiens avec Claude Glayman* ("Mystery and Memory of Sounds: Conversations with Claude Glayman"), published originally in 1994 and expanded in 1997, includes several useful appendices, among them a list of works, discography, bibliography, and filmography. Gernot Gruber's article in the newly updated Grove Dictionary of Music and Musicians (2001)—an article more than twice as long as Gruber's earlier entry in the 1980 Grove—is recent enough to include discussion of *The shadows of time*.

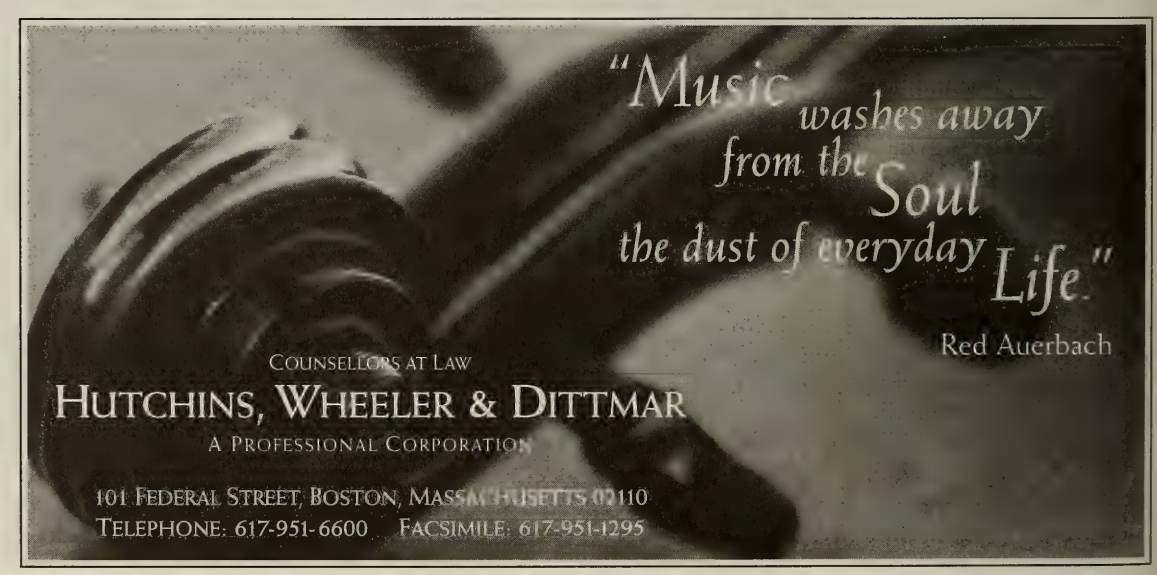
Dutilleux's BSO commission *The shadows of time* is available on an Erato CD "single" in a recording drawn from the "repeat performances" given here by Seiji Ozawa and the Boston Symphony Orchestra in March 1998. A good number of Dutilleux's works are handily available on compact disc in a three-disc box issued by Erato in 1996 to mark the composer's eightieth birthday: the Symphony No. 1 (1951) and Symphony No. 2, *Le Double* (1959) in recordings by the Orchestre de Paris under Daniel Barenboim; *Métaboles* (1964; commissioned for the fortieth anniversary of the Cleveland Orchestra) and *Timbres, espace, mouvement* (subtitled "*La Nuit étoilée*"—"The starry night"—after the Van Gogh painting that inspired it) as recorded by the Orchestre National de France under Mstislav Rostropovich; and *Mystères de l'instant*, for twenty-four strings, cimbalom, and percussion (1989; commissioned by and dedicated to Paul Sacher) as recorded by

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

Sacher with the Collegium Musicum Zürich. Also included in this set are a number of piano, chamber, and vocal works, among them the Piano Sonata and Three Préludes in recordings by Dutilleux's wife Geneviève Joy, *Figures de Résonance* for two pianos, recorded by Joy and Dutilleux, and the string quartet *Ainsi la Nuit*. Though Charles Munch and the BSO never recorded Dutilleux's earlier BSO commission, the Symphony No. 2, *Le Double* (premiered by Munch and the orchestra in December 1959), there is an exciting recording of him leading that work with the Orchestre National de l'ORTF; this preserves the official Paris premiere of June 5, 1962, and was reissued in 1998 on an Auvidis Valois CD, coupled with Honegger's Symphony No. 1 from the same concert, as volume 6 of that label's "Charles Munch edition." Munch's LP recording of *Métaboles* with the Orchestre National de l'ORTF has been reissued on an Erato CD with Honegger's Symphony No. 4. Regarding the concertos, the violin concerto *L'Arbre de songes* with soloist Pierre Amoyal and the cello concerto *Tout un monde lointain...* with soloist Lynn Harrell, both with Charles Dutoit and the Orchestre National de France, have been paired on a single Decca disc that is unfortunately not marketed in the United States. The 1985 recording of *L'Arbre de songes* featuring Isaac Stern, for whom it was written, with Lorin Maazel and the Orchestre National de France, who premiered it with him, remains available on Sony Classical.

Among various other recordings of Dutilleux's work, the series on Chandos with Jan-Pascal Tortelier conducting the BBC Philharmonic Orchestra (including both symphonies, *Métaboles*, *Timbres, espace, mouvement*, *L'Arbre de songes*, *Tout un monde lointain*, and *Mystère de l'instant*) has been very well received. Though not so well received, Semyon Bychkov's recording for Philips of *Timbres, espace, mouvement* with the Orchestre de Paris was the first to include the brief cello passage, linking the work's two movements, that was added in 1991, more than a decade after the premiere (and likewise after Rostropovich's recording with the Orchestre National de France). A recent entry —very well received, and supervised by the composer—among recordings of *Le Double* is Jukka-Pekka Saraste's with the Toronto Symphony Orchestra (Finlandia, with *Métaboles* and *Timbres, espace, mouvement*).

The important modern biography of Beethoven is Maynard Solomon's *Beethoven*, published originally in 1977 but newly revised in 1998 (Schirmer paperback). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contribu-





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tors to the revised Beethoven article in the revised Grove (2001). A recent series of readable, compact composer biographies—"Musical lives," from Cambridge University Press—includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback; Berlioz, Debussy, Ives, Mahler, Mozart, Schubert, Strauss, and Verdi are some of the other composers included in this series). Barry Cooper's *The Beethoven Companion* is a good general reference on the composer, his works, his contemporaries, and his times (Thames & Hudson). Cooper is also author of *Beethoven* in the Master Musicians series (Oxford). Michael Steinberg's program notes on the nine symphonies are in his book *The Symphony –A Listener's Guide* (Oxford paperback). Donald Francis Tovey's classic program notes on the Beethoven symphonies are in his *Essays in Musical Analysis* (Oxford paperback). Other useful treatments of the Beethoven symphonies include George Grove's equally classic, century-old *Beethoven and his Nine Symphonies* (Dover paperback) and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Nikolaus Harnoncourt's much-praised set of the Beethoven symphonies with the Chamber Orchestra of Europe pairs the *Eroica* Symphony on a single disc with the Symphony No. 1 (Teldec). Other recordings of the *Eroica* include Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon, preferably the version in his recorded cycle from the early 1960s) and Christoph von Dohnányi's with the Cleveland Orchestra (Telarc, with the Symphony No. 4). Available period-instrument recordings of the Beethoven symphonies include John Eliot Gardiner's with the Orchestre Révolutionnaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). Arturo Toscanini's recordings of the Beethoven symphonies with the NBC Symphony have been reissued (again) in new remasterings (RCA). His most powerful *Eroica*, from a 1939 broadcast cycle, has been issued on numerous labels, including RCA and Music & Arts. One of Wilhelm Furtwängler's most powerful preserved *Eroica*s is his wartime one with the Vienna Philharmonic from December 1944 (various labels, notably Music & Arts). Erich Leinsdorf recorded Beethoven's *Eroica* Symphony with the Boston Symphony Orchestra in 1962—his first recording with the orchestra as its music director (RCA, currently unlisted).

—Marc Mandel

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Youth Education and Outreach

The Boston Symphony Orchestra has developed a broad spectrum of highly regarded youth education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's Youth Education programs include:

- 17 Youth Concerts by the full BSO conducted by Keith Lockhart and other eminent conductors. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Potpourri" series of concerts and rehearsals designed to give serious high school musicians behind-the-scenes insight into performance and a performing arts institution.
- A "Godparent" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer performance camp at Tanglewood, the BSO's summer home. DARTS gives 5th through 7th graders the opportunity to immerse themselves in the arts by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems begin to rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Lawrence, Lynn, Peabody, Roxbury, and Worcester, as well as several Berkshire County communitites, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education. The BSO's commitment to education reform has been underscored by significant support from the U.S. Department of Education for expansion of professional development programs for teachers.

The BSO gratefully acknowledges the following donors for their gifts of $2,500 or more to BSO Youth Education and Outreach programs made between September 1, 2000 and August 31, 2001.

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NEXT PROGRAM. . .

Tuesday, October 30, at 8
Thursday, November 1, at 8
Friday, November 2, at 1:30
Saturday, November 3, at 8

Pre-Concert Talks by John Daverio, Boston University

FEDERICO CORTESE conducting

IVES — *Ragtime Dances*
- No. 2. Allegro moderato
- No. 3. Allegro
- No. 4. Allegro

MOZART — Piano Concerto No. 9 in E-flat, K.271
- Allegro
- Andantino
- Presto – Menuetto: Cantabile – Presto

NELSON FREIRE

INTERMISSION

KURTÁG — *Grabstein für Stephan*, Opus 15/c

SCHUBERT — Symphony No. 4 in C minor, D.417, *Tragic*
- Adagio molto – Allegro vivace
- Andante
- Menuetto: Allegro vivace
- Allegro

Federico Cortese, in his third season as the BSO's Assistant Conductor, is joined by Brazilian pianist Nelson Freire for Mozart's Piano Concerto No. 9, often said to be the first work in which the composer attained his mature style. Franz Schubert, another precocious Austrian, followed Beethoven in stretching symphonic form for expressive purposes. His Symphony No. 4 is one of the masterworks of his short life. Charles Ives, that quintessential American maverick, brought many elements of American popular musical styles into his work. His *Ragtime Dances*, written at the very beginning of the twentieth century, were not performed until the 1970s. György Kurtág (born 1926) has only relatively recently achieved a reputation outside of his native Hungary as one of the most important composers of his generation. *Grabstein für Stephan* (1989), a powerful lament for a friend, centers on a solo guitar.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Sunday, October 28, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

BRITTEN	Sinfonietta, Opus 1
WYNER	Serenade for seven instruments
MOZART	String Quintet in C, K.515

Tuesday 'C'—October 30, 8-10:05
Thursday 'A'—November 1, 8-10:05
Friday 'B'—November 2, 8-10:05
Saturday 'A'—November 3, 8-10:05

FEDERICO CORTESE conducting
NELSON FREIRE, piano

IVES	*Ragtime Dances*
MOZART	Piano Concerto No. 9 in E-flat, K. 271
KURTÁG	*Grabstein für Stephan*
SCHUBERT	Symphony No. 4, *Tragic*

Wednesday, November 14, at 7:30 p.m. (Open Rehearsal)
Thursday 'C'—November 15, 8-10:10
Friday 'A'—November 16, 1:30-3:40
Saturday 'B'—November 17, 8-10:10
Tuesday 'C'—November 20, 8-10:10

GENNADY ROZHDESTVENSKY conducting
SERGEI ALEKSASHKIN, bass
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WAGNER	Overture to *Das Liebesverbot*
SCHOENBERG	Suite in G for Strings
SHOSTAKOVICH	Symphony No. 13, *Babi Yar*

Friday 'B'—November 23, 1:30-3:25
Saturday 'B'—November 24, 8-9:55
Tuesday 'B'—November 27, 8-9:55

ROBERTO ABBADO conducting
GIANLUCA CASCIOLI, piano

BEETHOVEN	Piano Concerto No. 1
SCHOENBERG	*Pelleas und Melisande*

Thursday, November 29, at 10:30 a.m. (Open Rehearsal)
Thursday 'A'—November 29, 8-10:05
Friday Evening—November 30, 8-10:05
Saturday 'A'—December 1, 8-10:05
Tuesday 'C'—December 4, 8-10:05

ROBERT SPANO conducting
SOLVEIG KRINGELBORN, soprano
PETER MATTEI, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ADAMS	Choruses from the opera *The Death of Klinghoffer*
SIBELIUS	*Kullervo*, Symphonic poem for soprano, baritone, male chorus, and orchestra

Programs and artists subject to change.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Cohen Wing entrance on Huntington Avenue on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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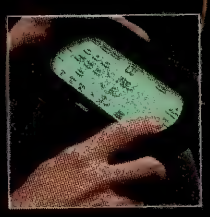


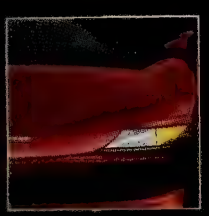
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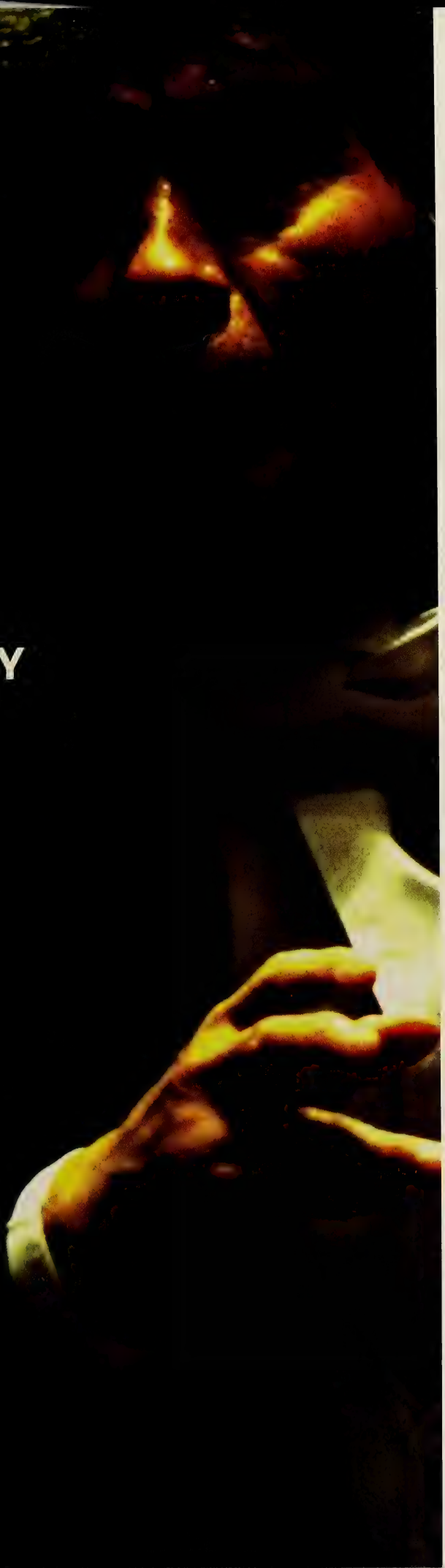
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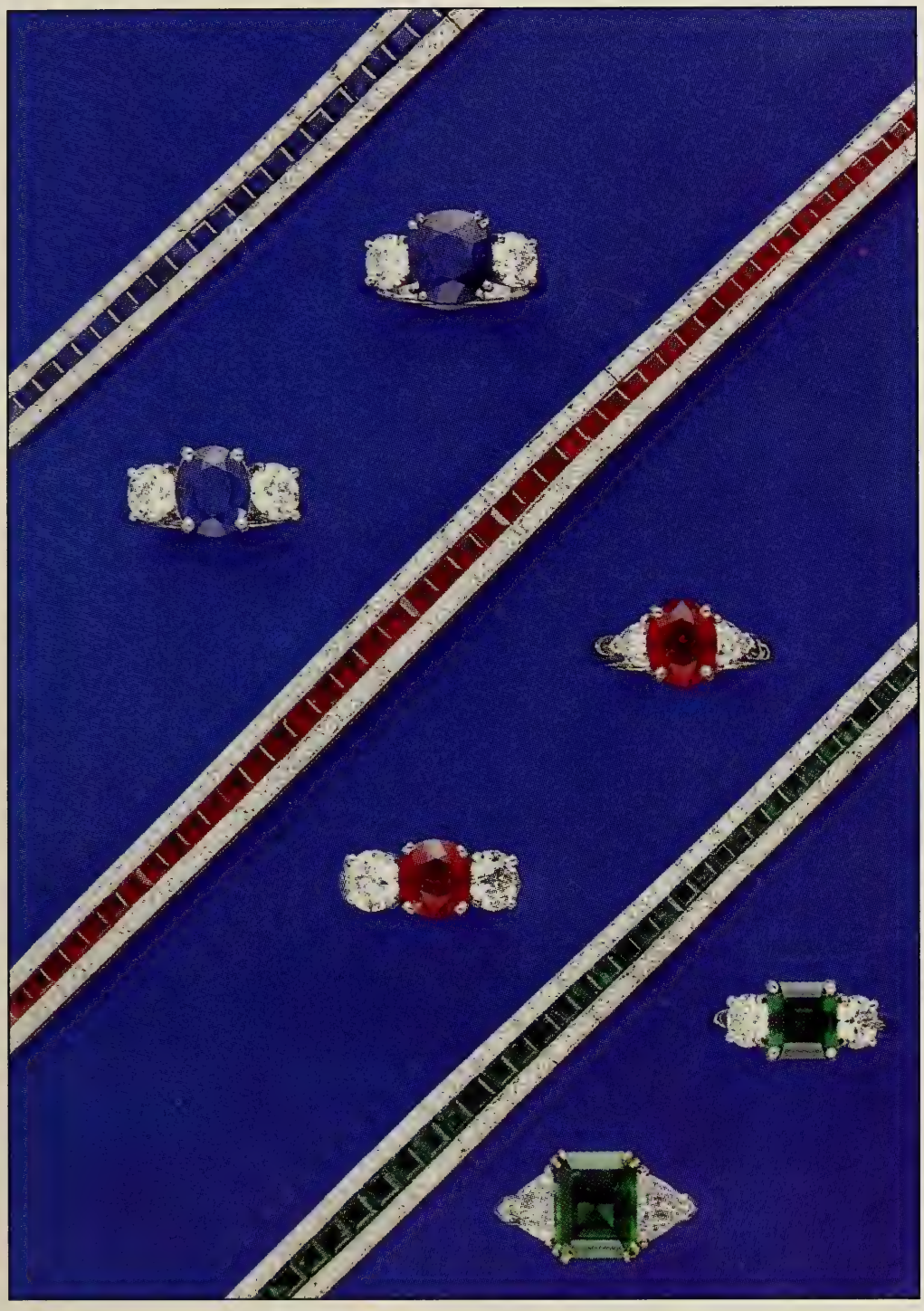
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BSO

Bernard Haitink and the BSO: A Triumphant Tour of European Music Festivals

Following the BSO's final Tanglewood concerts this past summer, Principal Guest Conductor Bernard Haitink and the orchestra made a triumphant ten-concert tour of European Music Festivals, with performances at the Proms in London's Royal Albert Hall, at the Edinburgh and Lucerne festivals, at the Schleswig-Holstein Festival in Lübeck, and in Hannover, Brussels, and Amsterdam. Program highlights included Brahms's Symphony No. 2, Martinů's *Fantaisies symphoniques* (Symphony No. 6), Dvořák's Symphony No. 8, and, with the Tanglewood Festival Chorus performing in Europe for the first time, Stravinsky's *Symphony of Psalms* and Ravel's complete *Daphnis and Chloé*. "From first notes to last, this concert was a thing of beauty," wrote the *London Times* critic about the opening tour concert at the Royal Albert Hall: "Masterly stuff from maestro and musicians alike." Of the BSO's Edinburgh Festival concerts, *The Scotsman* reported: "They don't come much hotter than this. Over two consecutive nights at the Usher Hall, the Boston Symphony Orchestra under Bernard Haitink demonstrated the truly great art of orchestral playing—that magical mix of technical infallibility and utterly distinctive, and instinctive, musical personality." Following the Schleswig-Holstein performance, the *Lübecker Nachrichten* reported that "the last festival concert of the year...offered an evening that was full to overflowing with magical sound and musical perfection." Also about that concert one read: "When does one have the fortune to experience one of the world's best orchestras together with its own chorus on a world tour?"; the BSO and TFC "provided a particular highpoint of a Schleswig-Holstein Festival already rich in special events." The tour's final concert, at the Concertgebouw in Amsterdam, was a highlight for all involved, with the Amsterdam-born Haitink leading the BSO in the very hall where he first won international attention nearly fifty years ago with the Concertgebouw Orchestra, of which he was chief conductor from 1964 to 1988. Reported the *Volkskrant*: "The warmth with which the audience in the Concertgebouw greeted Bernard Haitink is in itself a phenomenon. The applause did not even need to begin, but already permeated the air... For the musicians of the BSO it must have been a special experience to appear with Haitink in Amsterdam." An already extraordinary tour became something more: "The love between audience and conductor was apparent on both sides."

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, John Daverio of Boston University discusses Ives, Mozart, Kurtág, and Schubert. As the season continues, Harlow Robinson of Northeastern University discusses Wagner, Schoenberg, and Shostakovich (November 14-20) and Hugh Macdonald of Washington University in St. Louis discusses Beethoven and Schoenberg (November 23-27).

BSO Members in Concert

BSO principal horn James Sommerville is soloist with the Boston Classical Orchestra conducted by its music director Steven Lipsitt on Friday, November 2, at 8 p.m. and on Sunday, November 4, at 3 p.m. at Faneuil Hall, part of a program also including Mozart's Symphony No. 31, *Paris*, and Gounod's Symphony No. 1. Tickets are $45, $32, and $23 ($5 discount for students and seniors). For more information call (617) 423-3883 or visit www.bostonclassicalorcchestra.org.

MusicWorks (formerly the Richmond Performance Series), founded by BSO violist Mark Ludwig, offers a "Tribute to Ned Rorem" on Sunday afternoon, November 11, as part of the South Berkshires Concert Series at Simon's Rock College in Great Barrington. The event includes a 1 p.m. panel discussion with the composer as guest

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and a 3 p.m. concert of Rorem's chamber music featuring the Hawthorne String Quartet, pianist Anthony Fogg, flutist Fenwick Smith, and mezzo-soprano Deborah Rentz-Moore. Tickets are $20 ($15 students and seniors). For more information call 1-866-266-2746.

The New Philharmonia Orchestra, Ronald Knudsen, music director, opens its 2001-02 "Classics Series" on Saturday, November 17, at 8 p.m. and Sunday, November 18, at 3 p.m. at the Sorenson Center, Babson College, in Wellesley, with a program featuring BSO principal bass Edwin Barker in Serge Koussevitzky's Concerto for Double Bass. Also on the program are "Autumn" from Glazunov's *The Seasons* and Rachmaninoff's Symphony No. 2. Tickets are $25 ($22 seniors, $15 students). For more information, call (617) 527-9717 or visit the orchestra's web site at www.newphilharmonia.org.

BSO Portraits Display

A display of formal portrait photographs of the BSO's entire current membership can be viewed in the orchestra-level corridor of Symphony Hall nearest the Cohen Wing. Originally mounted as part of last season's Symphony Hall Centennial Celebration, the display also incorporates photos of Seiji Ozawa and past BSO and Pops conductors from an exhibit previously mounted in that space. Photographer Betsy Bassett took the black-and-white BSO member photographs. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Single tickets are $14. This season's first Chamber Music Tea, on Friday, November 9, at 2:30 p.m., will feature BSO associate concertmaster Tamara Smirnova, cellist Jerome Patterson, and pianist Tatiana Yampolsky in piano trios of Haydn and Mendelssohn. For more information, or to order tickets, please call (617) 266-1200.

Symphony Hall Tours

During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. and every Wednesday except December 26 at 4:30 p.m. The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9392.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

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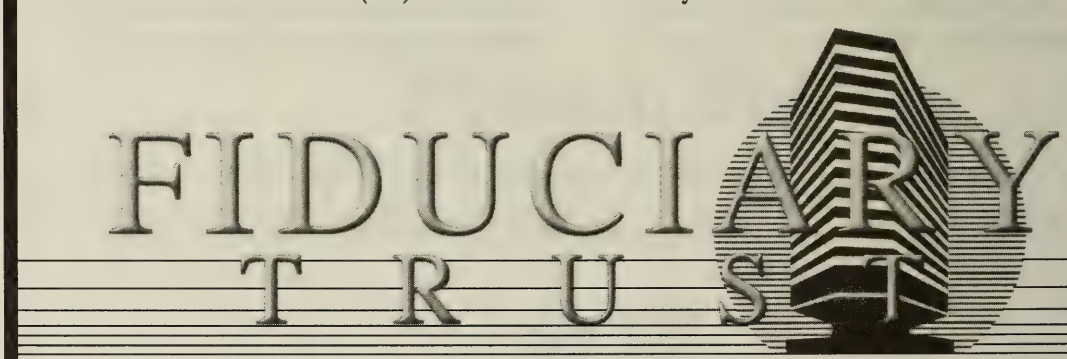
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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2001-2002

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

‡Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
Rosemary and Donald Hudson chair

*Andrew Pearce
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

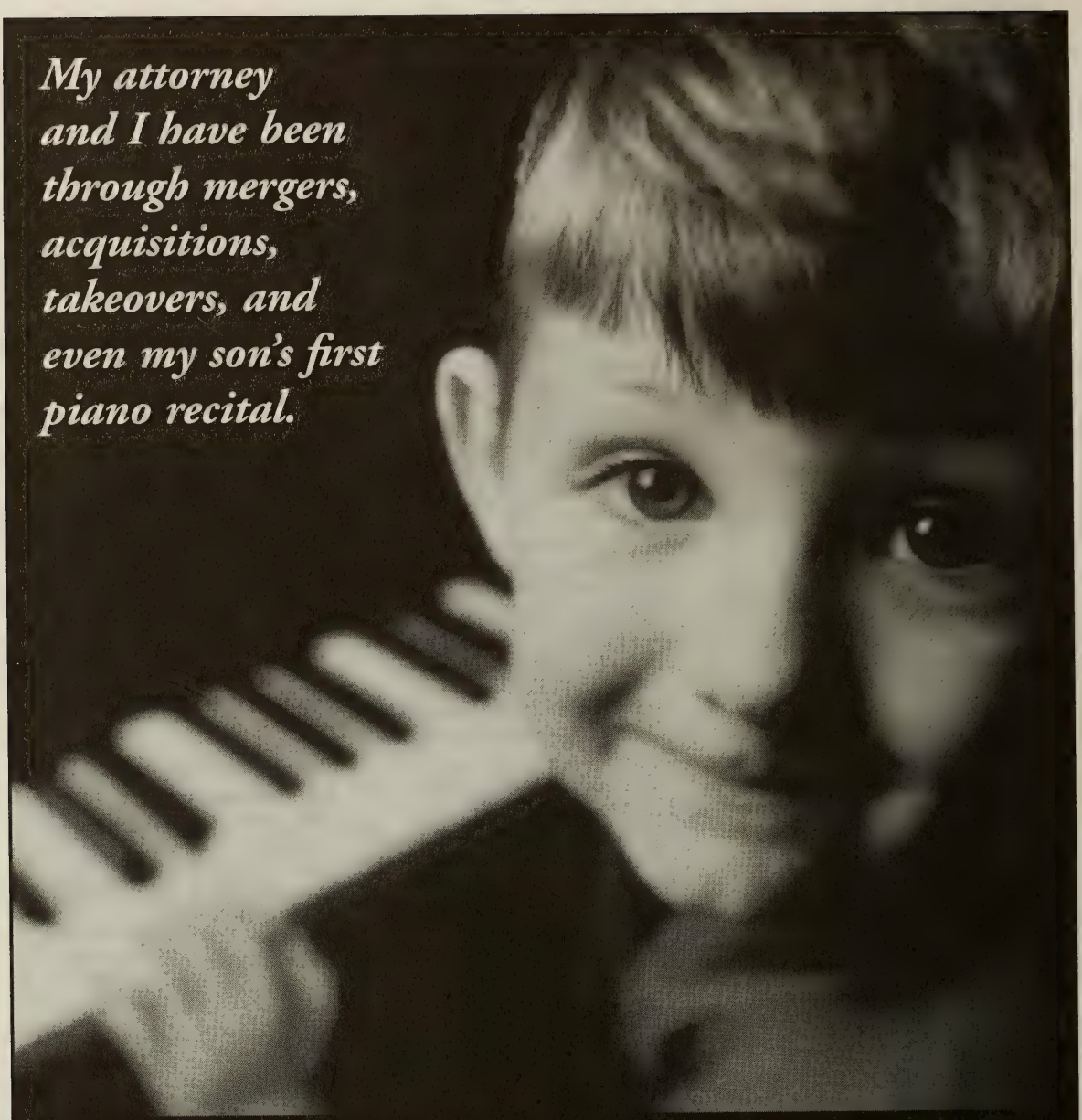
Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity

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The BSO Opens its Broadcast Archive to the World

by James Miller

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra has released an exclusive twelve-disc set of historic performances from the BSO's archives encompassing more than forty works and over fifteen hours of music. The set also includes extensive liner notes from the original BSO program books, artist biographies, personal reminiscences, newspaper review quotes, and a 140-page commemorative booklet including histories of the BSO broadcasts, BSO, and Symphony Hall, archival illustrations, and more. On sale at the Symphony Shop, this limited edition set is available for $225 plus applicable tax and shipping. It can also be obtained by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; by faxing (617) 638-9307; or at selected Virgin Megastores, including the new Boston store scheduled to open in November on Massachusetts Avenue. The following article is reprinted from "Fanfare" magazine for September/October 2001.

After several years of making archival performances available, first on LP and then on CD, in exchange for contributions by local listeners, a practice it discontinued about ten years ago, the Boston Symphony Orchestra has joined its "Big Five" peers and issued a twelve-disc set of live archival performances broadcast between 1943 and 2000 that is available for purchase internationally. The original plan was to issue the set a year ago, at the start of the BSO's Symphony Hall Centennial Season, but various factors—such as finding the best source materials and securing all the necessary artist clearances—intervened. According to the orchestra's artistic administrator Anthony Fogg, who oversaw the project and was among those who participated in the selection process, "The basic reason is that there's a treasure trove of recordings that have been sitting there in the archives for such a long time, and music lovers and collectors deserve a chance to hear them. The impetus was the centennial of Symphony Hall in October 2000."



Michael Lutch

Seiji Ozawa

The fact that the set commemorates the opening of the orchestra's venerable home in Boston, one of the great concert halls in the world, actually made the task of going through decades of performances a bit easier: the selection committee decided to include only performances that took place there, though they made one exception—a Glinka *Ruslan and Ludmila* Overture under Koussevitzky from a concert at Hunter College in New York. Thus they didn't have to audition the many broadcasts originating from Tanglewood, the orchestra's summer home, or from tour performances. Another member of the selection committee was Douglas Yeo, the orchestra's bass trombonist: "I joined the BSO in 1985 and I've been keenly interested in the history of the orchestra. I also collect historic recordings, so when the word went out that they were looking for volunteers, I was the first to do so." Others who participated in the selection process were two retired BSO players, violinist Harvey Seigel and cellist Robert Ripley; Richard L. Kaye, the BSO broadcast producer for decades at radio station WCRB; BSO Director of Program Publications Marc Mandel, who is also a longtime *Fanfare* contributor and collector of historic recordings; BSO Music Director Seiji Ozawa, and, from IMG Artists in London, which collaborated with the BSO on production of the set, John Pattrick and Stephen Wright. Pattrick and Wright are producers of the BBC CD series "BBC Legends" and "Britten the performer." If the

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members were at odds over a possible selection, an occasional outside opinion was solicited.

There was another restriction that the committee members tried to impose, though not with 100% success: that the conductors in question should not have made commercial recordings of the music. Douglas Yeo: "That posed problems with many of the conductors. They recorded most of their specialties, so we tried to find repertory that they hadn't recorded, but wasn't so far off the beaten path that nobody would be interested. Even here there were some surprises, like a Guido Cantelli *Pines of Rome*, which he'd never recorded." The BSO apparently has Cantelli's only performance preserved of that music, in sound, according to Marc Mandel, that is far superior to earlier "pirate" issues. In addition to its own large archive, the orchestra also drew upon material from the Library of Congress and a number of private collectors whose off-the-air tapes have helped to fill gaps in the BSO's own holdings. In the end, as Douglas Yeo said, "There was very little that we wanted that we couldn't get."



Walter Strate Studio/BSO Archives

Pierre Monteux

Yeo also mentioned another restriction: "We chose to avoid using outside soloists—we wanted to feature the orchestra on this particular set, though there were a number of compelling things that happened to be played by soloists within the orchestra, such as Richard Strauss's *Duet-Concertino* for clarinet and bassoon with Harold Wright and Sherman Walt." Another item featuring soloists from the orchestra is Ozawa's performance of Martin's Concerto for Seven Winds, Timpani, Percussion, and Strings, which gives eight of the principals a chance to demonstrate their virtuosity.



BSO Archives

Charles Munch

It should be pointed out that the selection committee went about its work as individuals, not listening as a group, then thrashed out their choices in meetings, by phone, and by e-mail as they went along. Again, Douglas Yeo: "We fought like cats and dogs and it was a wonderful process...in the end a very good consensus developed. Anything that's in the set certainly had at least majority support, and while we all had strong opinions...each of us had things that were important to us. For instance, I, as a member of the orchestra, was very interested in being sure that we included things that the orchestra and its individual players *sounded* good in. Marc Mandel knows a lot of historic recordings, so he wanted to be sure that our archival performances were competitive with what else is available." Anthony Fogg defends the process: "We don't mind if opinion is divided on some of the performances in the set. I think that's more stimulating than an all-purpose performance that finds only the middle ground."

And just what is in the set? Five of the CDs are devoted to Seiji Ozawa's five prede-

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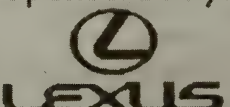
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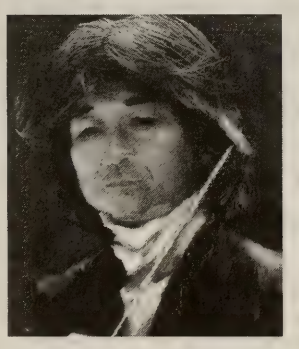
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cessors as music director: Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and William Steinberg. Monteux, Koussevitzky's predecessor, is represented by Strauss's *Don Quixote* and *Rosenkavalier* Suite and the Vaughan Williams *Fantasia on a Theme of Tallis*, performances that took place between 1956 and 1963, when he was a beloved guest conductor (no recordings exist from his 1919-1924 tenure as music director). Recording mavens may notice that the soloists in *Don Quixote*, cellist Samuel Mayes and violist Joseph de Pasquale, who were the BSO's principals at that time, can be heard on a commercial recording of the piece, but with another orchestra and conductor. Koussevitzky (music director from 1924-1949) conducts Bartók's Concerto for Orchestra in a performance broadcast several weeks after the world premiere at Symphony Hall. (The actual premiere, contrary to what some pirate issues suggest, was neither broadcast nor preserved.) Thanks to some recently discovered source material, this is in better sound than previous unauthorized issues. The performance includes Bartók's original ending, which he later revised. Koussevitzky's 1949 world premiere performance of Leonard Bernstein's Symphony No. 2, *The Age of Anxiety*, also uses a pre-revision ending. Bernstein himself plays the prominent piano part. The other Koussevitzky contributions are Liadov's *From the Apocalypse,* a 1943 performance, the oldest in the set, and the already mentioned *Ruslan* Overture, which is on disc 12, a disc of "Encores and Rehearsal Excerpts" also including, among other things, a Leinsdorf version of Lanner's *Die Mozartisten* Waltzes (an amusing potpourri of tunes from *Don Giovanni* and *Die Zauberflöte*) and Charles Munch's rendition of the overture to Auber's *La Muette de Portici*. The rehearsal excerpts, both from 1949, include Koussevitzky rehearsing the Vaughan Williams Sixth Symphony, and Bernstein preparing the world premiere of Messiaen's *Turangalîla-Symphonie*.

The Munch disc seems to have posed the most problems for the committee. As Anthony Fogg observes,"Munch's live performances had a visceral quality and a sense of spontaneity that don't always come across on the commercial recordings." But, as is well-known, Munch, who led the BSO from 1949 to 1962, didn't much like to rehearse, so his performances, while exciting, were not always note-perfect. Also, since union regulations prevented tapes from being made during much of Munch's tenure, and a 1961

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.



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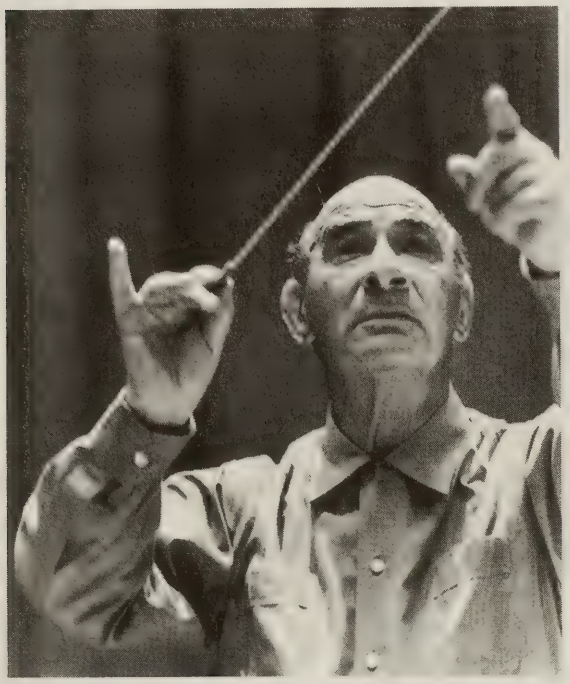
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fire at WGBH destroyed some of what was taped officially during that period, filling in the gaps from private collections has been particularly important with regard to his broadcasts. After considering performances of such works as Schumann's Second and Fourth symphonies, Haydn's *Military* Symphony, and other non-French repertoire, the committee finally decided on an all-French selection, representing him in the kind of music for which he's most famous. Besides less familiar works by Franck, Roussel, and Fauré, there are also performances of *La Mer* and *La Valse* from his final season as music director, during which time he reprogrammed many of his favorites in a sort of valedictory survey. Fortunately, Munch's spontaneity was an asset: no Munch performance of a given work is quite like another.

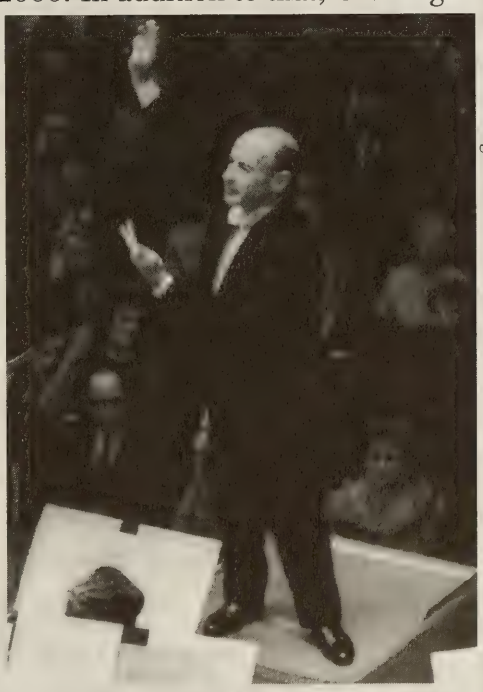


BSO Archives

William Steinberg

Munch's successor, Erich Leinsdorf (1962-1969), leads performances of music by Janáček (the American premiere of a suite from *The Cunning Little Vixen*, Shostakovich (the First Symphony), Wagner (the *Siegfried Idyll*), and Smetana (*The Moldau*). William Steinberg's (1969-1972) contribution to the set is a single large work, Bruckner's Eighth Symphony.

Somehow, Seiji Ozawa (1972-present) never got around to recording Berlioz's *Roman Carnival* Overture, an omission that is made good on disc 12 of the BSO set. It's also the most recent thing in the set, dating from April 2000. In addition to that, Ozawa gets two full discs of repertoire he personally selected for this release, including Bartók's *Bluebeard's Castle* with Gwynne Howell and Yvonne Minton, Stravinsky's *Symphony of Psalms* and Messiaen's *Trois Petites Liturgies* featuring the Tanglewood Festival Chorus, and the previously mentioned concertos by Richard Strauss and Frank Martin. Sir Colin Davis, Bernard Haitink, and Michael Tilson Thomas, who served as BSO principal guest conductors, are represented on another CD by, respectively, the Vaughan Williams Fourth Symphony (1973), the Schubert Third (1992), and Prokofiev's *Scythian Suite* (1972). Two longtime concertmasters/assistant conductors of the orchestra, Richard Burgin and Joseph Silverstein, are also included in the set.



Milton Feinberg/BSO Archives

Erich Leinsdorf

There are three discs devoted to such celebrated visitors as Carlo Maria Giulini, Rafael Kubelik, Igor Markevitch, Dimitri Mitropoulos, Thomas Schippers, Leopold Stokowski, Klaus Tennstedt, and Bruno Walter. Markevitch is represented by a Tchaikovsky *Romeo and Juliet* from his American debut program with the BSO, Tennstedt by an *Academic Festival* Overture from his United States debut program. There is also Aaron Copland conducting his own *Music for a Great City*. Inevitably there were a number of items that these prominent guests did record commercially with other or-



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chestras, such as the Markevitch *Romeo and Juliet*, Bruno Walter's performance of Haydn's Symphony No. 92, and Stokowski's of Tchaikovsky's *Hamlet*, but these broadcasts are mostly quite different from the commercial recordings collectors may already know.

That covers most, but not all, of the contents. Once the repertoire was finalized, most of the selection committee was able to rest on its laurels, though Anthony Fogg, Marc Mandel, who oversaw the editorial content, and John Pattrick, along with BSO Archivist Bridget Carr, who was involved from the start with organizing and sorting through the BSO's vast broadcast collection, as well as locating the best source materials, remained heavily involved through the final stages of production. As Anthony Fogg said, "This amounted to an enormous amount of listening, which was fantastic, I must say. For months and months I listened to almost nothing but old Boston Symphony performances. A couple of times I just had to sit down and listen to a nice, modern recording of, say, some pianist—something to clean out my ears. But it's been great to get to know the orchestra over so much of its history, and to hear what's consistent and what's changed." Douglas Yeo enjoyed the experience, too: "What we've come up with, despite our strictures, is a terrific compilation of interesting performances in good sound. In fact, we were sometimes amazed to find out how good the sound was. We're so pleased with the set and how it came out. This has been eagerly awaited, and justifiably so. We've got a winner here."

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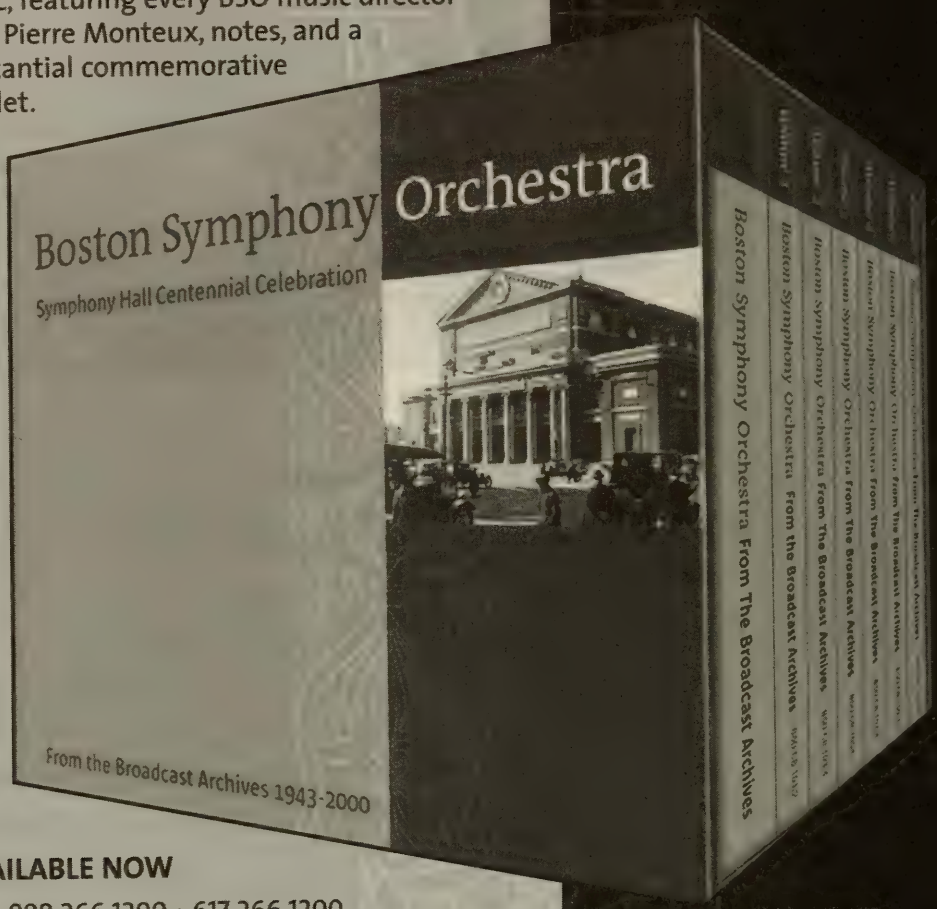
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IVES — *Ragtime Dances*
- No. 2. Allegro moderato
- No. 3. Allegro
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Charles Ives
Ragtime Dances



Charles Edward Ives was born in Danbury, Connecticut, on October 20, 1874, and died in New York City on May 19, 1954. He sketched his Ragtime Dances *at the beginning of the twentieth century, c.1900-04, apparently orchestrating four favorites from among about a dozen rag-related pieces. The orchestral score is lost, the present orchestral version having been reconstructed from a piano score annotated by the composer. James D. Sinclair (editor of the critical edition) led the first performances in New Haven, Connecticut: Nos. 2 and 4 on October 21, 1974, with the Yale Theater Orchestra; No. 3 on February 25, 1976, with the Chamber Orchestra of New England; No. 1 on April 22, 1976, also with the Chamber Orchestra of New England. The present performances—which omit No. 1—are the first by the Boston Symphony Orchestra. The instrumentation is as follows: No. 1: oboe, clarinet, alto saxophone, bassoon, trumpet, trombone, piano, drum set (snare drum, bass drum, optional suspended cymbal), and strings; No. 2: flute, clarinet, bassoon or baritone saxophone, trumpet, horn, trombone, piano, drum set (snare drum, bass drum, suspended cymbal), and strings; No. 3: flute, oboe, clarinet, alto saxophone, bassoon, trumpet, horn, trombone, tuba, piano, chimes, drum set (snare drum, bass drum, suspended cymbal), and strings; No. 4: flute, piccolo, oboe, clarinet, alto saxophone, trumpet, trombone, tuba, piano, drum set (snare drum, bass drum, suspended cymbal), and strings. The pianist in these performances is Vytas Baksys.*

We tend to think of composers as always themselves, at least after the juvenilia: Mozart always Mozart, Brahms always Brahms, Ives always Ives. In reality, every significant artist begins with a distinctive temperament but still has to grow into who he or she is. For Charles Ives, that process was bound to be a lengthy one, because he began in a singular place and was headed in a singular direction—a direction he himself only slowly came to understand. The uproarious *Ragtime Dances*, first sketched c.1900-04, are an important way station on that journey.

A good way to understand the singularity of these dances, and much other Ives, is to recall how he began in music. His bandmaster father George Ives came home one day to find four-year-old Charlie pounding out drum rhythms on the piano with his fists. Rather than saying, as would most parents, "That's not how to play the piano," George said, "That's all right, Charles. But if you're going to play drums, learn to do it right." And he sent his son out for drum lessons. Later there were lots of other lessons; by his teens Ives was one of the finest young church organists in the country. But he never did stop playing piano, now and then, with his fists.

Besides training from his father in the conventional ways, Ives got the benefit of George Ives's remarkable musical imagination. George would have his son sing in one key while accompanying in another; he'd march two bands around the Danbury town green playing different tunes, to hear what it sounded like as they passed; he tinkered with quarter-tones. In the 1880s he told Charlie that any combination of notes at all was acceptable, if you knew what you were doing with it.

So Charles Ives grew up composing with harmonies and rhythms and conceptions that were unprecedented in the history of music—though prophetic of much to come. The first time somebody told him he couldn't write chords like that was when he got to Yale, in 1894. By then it was too late. Ives submitted, grudgingly, to four years of train-





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ing in Germanic musical craft, and wrote some distinctive pieces in late-Romantic style. But at fraternity parties and New Haven theaters he indulged his wild side: tone-painting tumultuous events like fraternity initiations and football games, and playing that scintillating new pop style called ragtime.

By his rags of the first years of the century, it's astounding how much of the later Modernist musical vocabulary Ives had at his command: polytonality, free dissonance, complex rhythms and shifts of meter, collage-like juxtapositions of ideas that might have been called Cubist, if Cubism had been invented yet—and if the public had heard the pieces, which they didn't. Ives was a private composer by then, and for a long time after. His living came from the insurance business, a job that, unlike his compositions, paid the rent.

Still, in those years Ives had not yet reached his maturity. As he was writing the rags and other experimental works, he was also composing large pieces in relatively conventional styles and genres, including the Second Symphony and Violin Sonatas. It was only around 1909, after his marriage, that he began to complete major works in an "advanced" style. The change can be seen by comparing the *Country Band March* of c.1905, which is a slight but enjoyable musical joke, and *Putnam's Camp* of 1914-15, which uses around 75% of the older march but is a fully developed comic masterpiece. The difference is what Ives had learned in the interim as a craftsman and a thinker about music and life.

His *Ragtime Dances* are a young man's portrait of the ragtime years, the decades around the turn of the century, and of the secular life of Manhattan, its bars and its theaters, vaudeville and otherwise. No less are these pieces one of several Ivesian testimonials to the skilled and resourceful players of the theater orchestra pit, a venue he knew at first hand. (Ives tried over his ragtimes with several pit orchestras, but found little sympathy.) The four dances are the surviving members of some dozen experiments in ragtime that he produced. These favorites of the lot he apparently orchestrated, but the score is lost; they have been reconstructed from an Ives-annotated piano score. As with many other experimental pieces of that period, when Ives had learned what he needed to know, he put them aside unpolished and moved on. Ives's grouping of the set of *Ragtime Dances* is rough and ad hoc; he expected performers to pick and choose what to do, and in what order. In this performance it will be numbers 2, 3, and 4.

When he moved on in this case, the dancing syncopations of this African-American style had become a vital part of his musical language. The true, mature Ivesian allegro is a raggy allegro. One hears echoes of these dances in more substantial works for the

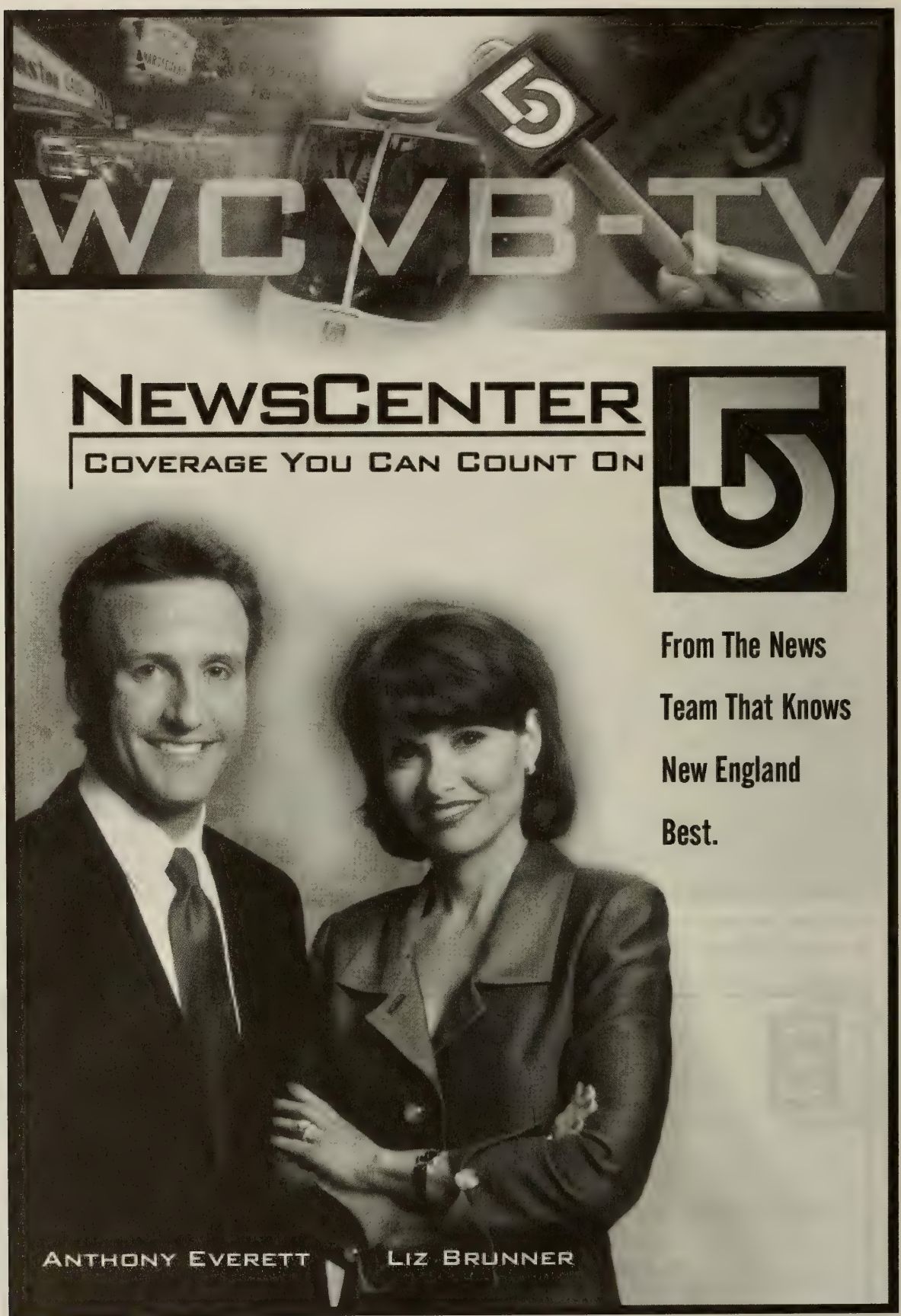


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rest of his career; even the mystical climax of the Fourth Symphony finale has ragtime touches. "Ragtime," Ives wrote, "is...more than a natural dogma of shifted accents...It may be one of nature's ways of giving art raw material. Time...will weld its virtues into the fabric of our music." By "our" music, Ives meant American. The black invention called ragtime, something indisputably native however African its roots, was to be a key element in freeing Ives of the oppressive weight of the Germanic symphonic tradition that he was nonetheless determined to carry on—but with an American accent.

Thus Ives's cubistic *Ragtime Dances*. Or, as a student of this writer aptly quipped: ragtime run though a blender. The familiar rhythms and harmonies and gestures have been brilliantly skewed, scissored, deconstructed, vandalized, and scandalized. All four dances are differing approaches to the same collection of ideas, which for their melodic material are based on hymns including "Bringing in the Sheaves" and "Happy Day" (the latter a.k.a., appropriately, "How Dry I Am"). Each piece ends with a gospelly peroration on a hymn. The idea is not to sully the sacred with the profane, but the reverse: to bring to this rambunctious secular context a touch of the sacred, a quality Ives found wherever people gathered to make music, in the vaudeville house no less than in the cathedral or at Symphony.

A final note: don't neglect to laugh. There's not enough laughter in concert halls, a shortcoming Ives intended to remedy. His beloved wife considered him a genius, a spiritual force, also the funniest man alive. She said she often had to find a quiet corner of the house to laugh in. Charlie could do it with a word or a glance—or a ragtime dance.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.





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Wolfgang Amadè Mozart
Piano Concerto No. 27 in B-flat, K.595



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed his final piano concerto on January 5, 1791, giving the first performance on March 4 that year in Vienna, at a concert given by the clarinetist Joseph Bähr. Erich Leinsdorf led the first Boston Symphony performance on July 7, 1963, at Tanglewood, with Rudolf Serkin as soloist. Subsequent BSO performances featured Claude Frank with Leinsdorf conducting, Vladimir Ashkenazy with Seiji Ozawa, Christoph Eschenbach as both pianist and conductor, Murray Perahia with Colin Davis, Alicia de Larrocha with Adam Fischer, Vladimir Feltsman with Charles Dutoit, Evgeny Kissin with Ozawa (the most recent Tanglewood performance, on July 19, 1991), Richard Goode with Marek Janowski, and Radu Lupu with Roberto Abbado (the most recent subscription performances, in January 2001). Besides the solo piano, the concerto calls for one flute, two oboes, two bassoons, two horns, and strings. There are cadenzas by Mozart for the first and third movements. Joseph Kalichstein plays Mozart's cadenzas at these performances.

In 1791, when Mozart's short span of years came to its untimely end, he was remembered in memorial tributes with a warmth that was far more than conventionally laudatory. Clearly his genius stood out at the time, ranked only with the other great Viennese master, Haydn. Yet to the general public his music was often difficult to understand—

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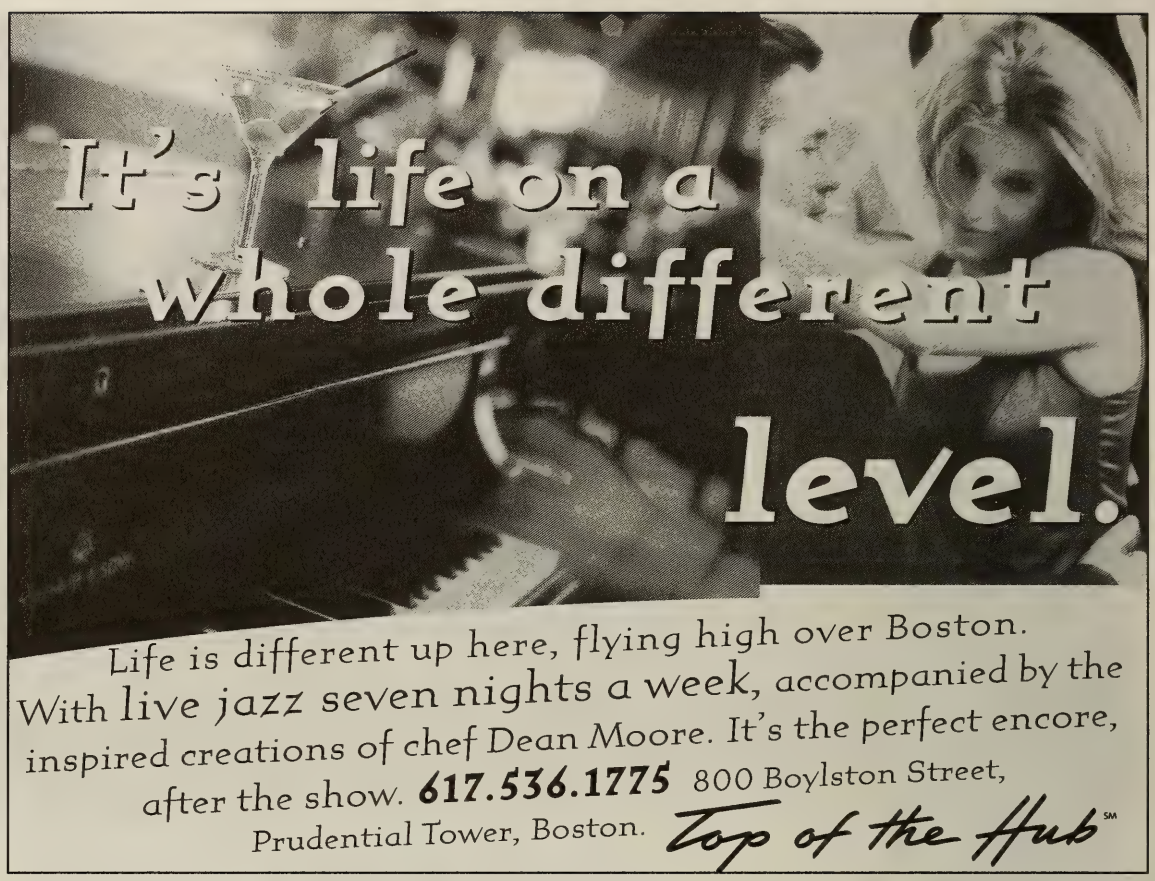
daring, highly flavored, complex—so that Mozart had all but given up concertizing in the normal way, which was to assemble the performers for a program that would consist largely of his own music (with himself as piano soloist), rent a hall, sell the tickets, and reap such profits as there may have been. Audiences apparently had stopped coming to Mozart's "academies," as such concerts were called. It was a far cry from the heady days of 1784 when he might appear a dozen times a month; even his last three symphonies, composed in the summer of 1788, probably for an intended series of academies, were not performed in the three years of life remaining to him. Thus it was that Mozart's final contribution to the piano concerto, a genre he had made uniquely his own six or seven years earlier, received its first performance not in an academy given by the composer himself, but rather one given by the distinguished and popular clarinetist Joseph Bähr on March 4, 1791, some two months after the completion of the work. How it was received is unknown.

In this beautifully autumnal concerto, Mozart avoids the glitter of virtuosity for its own sake, to such an extent that it seems even subdued when compared with some earlier examples. But its expressive qualities are correspondingly richer, and the concerto shares many elements with the other works of his last year: a direct simplicity of melody, an interest in harmonic exploration, and a universality that transcends the passions of the past and enters into a newly tranquil world.

The Allegro presents a wealth of tuneful ideas linked together with the utmost ease and naturalness, even when a little dotted fanfare in the woodwinds interrupts the melody in the strings and threatens to upset the parsing of its phrases. The music oscillates between major and minor, hinting at expressive depths, and the solo instrument picks up much of its figuration from the ritornello, tying everything together most ingeniously. The beginning of the development is designed purposely to disorient the ear, taking off from the extraordinarily distant key of B minor and moving rapidly through a bewildering succession of keys before returning home with Mozart's usual felicity.



The Mozart family in 1780—Wolfgang's sister Nannerl, Wolfgang, and father Leopold. The portrait on the wall is of Mozart's mother, who had died in July 1778.



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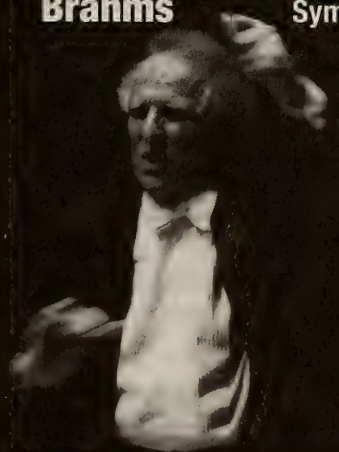
The Larghetto opens with the unaccompanied piano singing an expressive song in a mood of tranquil resignation, though the orchestra responds with achingly poignant chromaticisms later on. The finale is lighter, though not so extroverted as some of the earlier concerto rondos. The main tune is a chipper one that Mozart adapted almost immediately after finishing the concerto into a little spring song, "*Komm, lieber Mai*" ("Come, dear May"), K.596. For the rest, the rondo is graceful and vivacious, but its lack of the normal keyboard fireworks suggests that Mozart, at the end of his life, had found an entirely new relation to the audiences that he had courted so assiduously in the earlier years. They no longer had to be compelled to admiration; they could now be wooed by the richness of the music and not only the flash of the performance. And if, as the evidence seems to suggest, they were not attracted by either, then the composer was perfectly willing to go his own way, to write his music as he wanted it to go quite independently of audience approval and traditional aristocratic patronage. Beethoven managed to do that a generation later and still find the means of support; Mozart tried it just a little too soon, as the penury of his last years demonstrates. Still, his late style recalls Winckelmann's famous epigram on the inherent character of classical art—"*edle Einfalt und stille Grösse*" ("noble simplicity and quiet greatness")—which could be applied just as appropriately to this, the capstone on the edifice of Mozart's piano concertos.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

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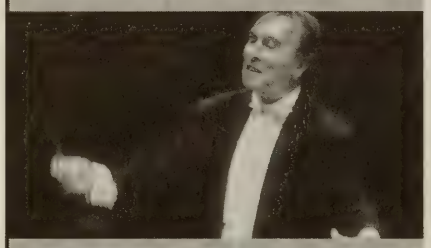
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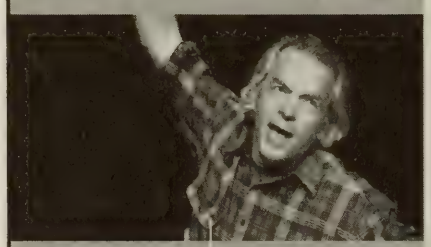
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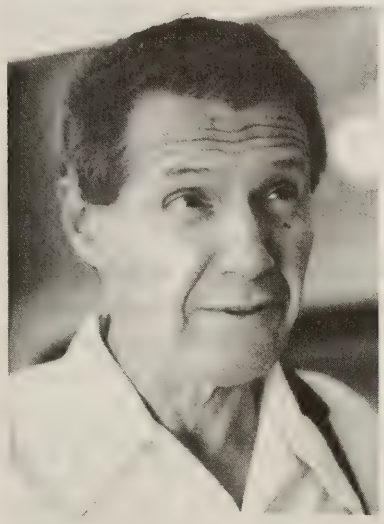
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György Kurtág
Grabstein für Stephan, Opus 15/c



György Kurtág was born in Lugoj, Romania, on February 19, 1926, and lives in Paris. He composed Grabstein für Stephan, *Opus 15/c, in 1978-79, revising the work to its present form in 1989. It is dedicated to the memory of Stephan Stein, the husband of one of Kurtág's teachers, the art psychologist Marianne Stein.* Grabstein für Stephan *was given its world premiere on October 26, 1989, in Szeged, Hungary, by members of the Salieri Chamber Orchestra, Tamás Pál conducting. This is the first time the Boston Symphony Orchestra has performed any music by György Kurtág, although* Grabstein für Stephan *was performed at Tanglewood by Fellows of the Tanglewood Music Center with Oren Fader, guitar, and Reinbert de Leeuw conducting on August 10, 1997, during that summer's Festival of Contemporary Music. The score calls for solo guitar, oboe, E-flat clarinet, bass clarinet, piano, harmonium (doubling cembalo), harp, celesta, vibraphone, tubular bells, percussion (large cymbal, high and low gongs, and tam-tam), timpani, three violas, three cellos, and double bass, plus three small groups of instruments positioned elsewhere in the hall: I) three horns and tuba; II) two trumpets and two trombones, and III) whistles and alarm-signals. The guitarist in these performances is Henry Wiktorowicz.* Grabstein für Stephan *is about nine minutes long.*

György Kurtág's birthplace of Lugoj was part of the Austro-Hungarian Empire until 1918, when it was ceded to Romania, along with Bartók's birthplace of Nagyszentmiklós (now Sinnicolau Mare), in the political redrawing of maps that followed World War I. In the war Romania had sided with Great Britain and France, and was "rewarded" with a great amount of territory, including Transylvania. (Later, of course, both Romania and Hungary became Soviet protectorates.) Lugoj lies about a hundred kilometers from the Hungarian border. The nearest large town is Timişoara.

When György Kurtág was born, his city was in Romania but still many of its people, including the Kurtágs, were Hungarian. The family spoke Hungarian at home but at school György was expected to speak Romanian. Kurtág had piano lessons from his mother as a boy, and again as a teenager, when he also began studying composition. In 1946 he moved to Budapest, where he studied with some of the most important Hungarian musicians of the day, including the pianist Pál Kadosa and the composers Sándor Veress and Ferenc Farkas. The latter two, a generation older than Kurtág, both made an effort to forge a musical language beyond Bartók and Kodály, by far the dominant Hungarian composers. Veress, with whom Kurtág studied from 1946 to 1948, was on tour when Hungary succumbed to Stalinist imperialism and so remained abroad, making his home in Switzerland for the rest of his life. He was a composer of refined craft who later devised a personal technique based on Schoenberg's work. Ferenc Farkas's influences were more cosmopolitan (he had studied with Respighi), and he had assimilated a range of styles. Kurtág studied with Farkas from 1948 until graduating from the Franz Liszt Academy of Music in 1955 in composition (having earned degrees in piano and chamber music in 1951). Kurtág and his wife since 1947, Márta Kinsker, were both active pianists; this shared pursuit was to play a part in Kurtág's increasing international exposure as a composer from the 1980s.

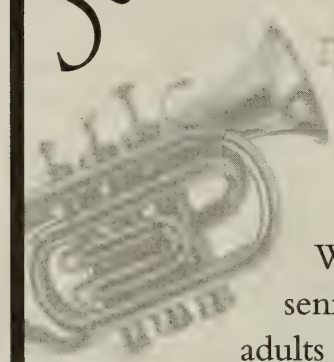
In the 1940s Kurtág also became acquainted with another composer three years his senior, György Ligeti, who also studied with Kadosa, Veress, and Farkas. Scores and recordings of progressive new music were rare before and during the war, and such music was discouraged or literally banned (including some of Bartók, who was a nation-

al hero) once the Communist regime was installed. Ligeti had access to some of this music—Stravinsky, Webern—and was himself an experimenter whose more radical music was kept from performance during the first years of the 1950s.

A loosening of totalitarian control throughout the Eastern Bloc countries followed Stalin's death in 1953, leading to a thaw and greater cultural communication with Western Europe and America. The stimulating musical experimentation of the postwar era (such as at Darmstadt in Germany) resonating eastward didn't last for long. In 1956 a populist revolution against the communist regime in Hungary was brutally suppressed by the Soviet military, tanks rolled into the cities, and the country's borders were closed. Ligeti escaped under dangerous circumstances and has lived in Germany ever since. Although Kurtág managed to spend a year in Paris, he chose to continue to live and work in Hungary, where he became well respected, even famous, as a teacher, répétiteur, and chamber music coach. Among his pupils were the pianists Zoltán Kocsis and András Schiff.

The compositions for which Kurtág first received notice were in an ascetic, experimental mode brought about by a reconsideration of his compositional language at the end of the 1950s. This was precipitated by his time in Paris in 1957-58, when he attended courses given by Messiaen, Milhaud, and Max Deutsch. He also worked with

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Marianne Stein, an art psychologist, whose suggestion that Kurtág reexamine the process of composition from its smallest elements combined with the composer's preoccupation with the scores of Anton Webern, which were much more accessible in France than in Hungary. Kurtág's new beginning led him to call a 1959 string quartet his "Opus 1," and he withdrew most of his earlier scores. The evident influence of Webern on his music extended to a deeper level, in the sense that the tiny musical cells that form the building blocks of these miniatures are each an expressive entity, like the carefully chosen words of a haiku. Kurtág's music doesn't sound like Webern's, though; its sense of flow is very different, its almost surreal juxtaposition of contrasting sections and layers seeming to be more from a literary or theatrical tradition.

The music that accompanied the continuation of Kurtág's maturation as a composer, while not unheeded, did not resound much further than Hungary's borders in the 1960s. His most extensive, and most important, piece of this period was the forty-minute song cycle *The Sayings of Péter Bornemisza*, Opus 7, for soprano and piano. In spite of its scope, its twenty-four movements grouped into four sections insured that the piece still had a fragmentary quality within the arch of the whole. The piece took several years to complete, and its premiere took place at Darmstadt in 1968 to little acclaim, probably because it lacked the progressive impact of its contemporaries.

In 1970 several important Hungarian musicians formed the New Music Studio in Budapest for the purpose of performing pieces composed with the latest avant-garde techniques, such as improvisation and group composition. Works by Stockhausen, Mauricio Kagel, Cage, Christian Wolff, and others were given their Hungarian premieres under the Studio's auspices. Exposure to these methods stimulated Kurtág's already exploratory compositional processes. In 1973 he began an open-ended series of piano pieces (ostensibly for children, like Bartók's *Microcosmos*) that employed graphics in addition to standard notation to encourage the performer's exploration of the sonic possibilities of the instrument. The composer called these pieces *Játékok*, or "Games," emphasizing the spirit of play in his conception. *Játékok* led to greater exposure for Kurtág outside of Hungary. In the past decade, Márta and György Kurtág have given "composed recitals" for piano four-hands of some of these pieces along with Kurtág's transcriptions of J.S. Bach.

Like *Játékok*, many of Kurtág's pieces are essentially open-form, allowing for expansion through continued composition or requiring the performer to make decisions as to which fragments or sections of a piece to undertake. His *Hölderlin Songs*, Opus 35 (begun in 1993), allows performers to choose from a selection of vocal fragments in a specified order; the piece itself is considered by the composer to be ongoing. Other important works of the past few years include *Stele*, Opus 33 (1994), for large orchestra, a commission from Claudio Abbado and the Berlin Philharmonic, and *Messages* for orchestra. Many of Kurtág's pieces in the last two decades were commissioned or inspired by particular performers. In addition to Abbado, the composer has fruitful relationships with, among others, the conductor Peter Eötvös, the pianist



Fragment from Kurtág's "Játékok," vol. 1, "Hommage à Tchaikovsky," mimicking Tchaikovsky's Piano Concerto No. 1, the black circles to be played with the palm of the hand

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Zoltán Kocsis, and Boulez's Ensemble InterContemporain, with whom Kurtág has been in residence since 1999.

In *Játékok*, musical gestures such as glissandos and clusters—chords of several adjacent notes, sometimes played with the palm of the hand—appear frequently within a piece. Kurtág refers to these kinds of archetypal gestures as *objets trouvé*, found objects, taking a cue from the use of physical found objects in the sculptures of such artists as Duchamp or Picasso. In Picasso's sculpture "Bull's Head," for example, the artist recontextualizes the seat and handlebars of a bicycle. Kurtág's musical objects, like Picasso's bicycle parts, have a discrete meaning and function outside of their setting, but when placed in the environment of a piece they take on qualities of that environment even while retaining some of their original nature. The strummed guitar chord at the beginning of *Grabstein für Stephan* is such an object—a musical event entirely characteristic of the guitar but informing and being informed by the overall expressive goal of the piece.

Grabstein für Stephan ("Gravestone for Stephan") was originally begun in 1978 after the death of Stephan Stein, the husband of Kurtág's important mentor Marianne Stein. He rewrote the piece in 1989 after the experience of writing for a larger ensemble in his *...quasi una fantasia...*, Opus 27, No. 1 (1987-88), for piano and chamber group, in which he experimented with instrumental placement. In that piece, as in *Grabstein für Stephan*, the soloist is placed center stage and the other instruments are arranged so as to create a different kind of sonic space, a fragmentation of performing forces paralleling Kurtág's examination of musical form. Along with the use of the *objet trouvé*, this redistribution suggests that we closely consider the nature of the ensemble and its individual instruments, and allows us to concentrate our hearing on the whole group or on any one of its sonic parts. The music written for the ensemble in *Grabstein für Stephan* makes a similar point in its layering and fragmentation of the ensemble. The mimicry of the guitar's strum by the piano in the opening bars simultaneously undermines and deepens the guitar's gesture. The keyboards often function as a bridge of sorts between the guitar and the other groups. This uneasy communication provides part of the powerful lament of the piece, a lament that also erupts in searing, dramatic cry as an uncontrolled shout of grief. At the end of the piece, the woodwinds onstage depart, one by one, in final farewell.

—Robert Kirzinger

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Franz Schubert
Symphony No. 4 in C minor, D.417, *Tragic*



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. His Symphony No. 4 was completed by April 27, 1816, and probably had its first performance that year in Vienna under Otto Hatwig, with an amateur orchestra that had developed from the Schubert family string quartet. The subtitle "Tragic" is Schubert's own and was added at a later date. The first documented public performance was given at Leipzig on November 19, 1849, with August Ferdinand Riccius conducting. Theodore Thomas gave the first American performance of the Andante only at the Boston Music Hall on December 23, 1871, and programmed it also at New York's Steinway Hall and the Academy of Music in Philadelphia in January 1872. The first American performance of the entire work was given by Ernst Perabo and Benjamin J. Lang in a four-hand piano arrangement in Wesleyan Hall in Boston on February 2, 1872. The first documented orchestral performance of the complete work in America was given by Eugene Luening with the Musical Society at the Academy of Music in Milwaukee on February 2, 1897. Georg Henschel and Wilhelm Gericke led Boston Symphony performances of the Andante only in March 1884 (Henschel), January 1885 (Gericke), and February 1888 (Gericke again). The complete score was introduced to Boston Symphony audiences by Pierre Monteux in April 1921, subsequent performances being given by Serge Koussevitzky, Charles Munch, Thomas Schippers, Richard Burgin, Carlo Maria Giulini, Andrew Davis (the most recent Tanglewood performance, on July 19, 1981), Sir Colin Davis, and Franz Welser-Möst (the most recent subscription performances, in January 1997). The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

After the *Unfinished* and the *Great* C major, the Fourth and Fifth of Schubert's symphonies are the ones most often played, but even then not all that often. Schubert's first three youthful and energetic symphonies—the First composed while he was a student, the Second and Third during his years of schoolmastering—are infrequently heard, while the appealingly inventive Sixth remains something of a rarity on concert programs.

Schubert's Fourth Symphony, the *Tragic*, was completed in April 1816, the same month that he unsuccessfully applied for the post of music master at a training school in Laibach (Ljubljana). As a child, his strong and most natural inclinations had always been toward music. He'd had his first real piano lessons from his eldest brother Ignaz, and his father taught him violin. In the family string quartet, the violinists were Ignaz and another brother, Ferdinand; Franz was violist, and their father played cello. Like his brothers, Schubert was sent to Michael Holzer, organist at the Liechtental parish church, for lessons in voice, organ, and counterpoint. Holzer recognized the boy's abilities and later recalled that "if I wished to instruct him in anything fresh, he already knew it. Consequently I gave him no actual training but merely talked to him, and watched with silent astonishment."

When Schubert was eleven he was accepted as a chorister in the Imperial court chapel and took up residence at the Stadtkonvikt, a communal boarding school which also housed the Choir School. There he sang and studied under the direction of Hofkapellmeister Antonio Salieri (best-known today, courtesy playwright Peter Schaffer, for his alleged rivalry with Mozart and for the unfounded story that his poisoning of Mozart caused the latter's early death). There, too, he played in the school orchestra as first violinist and was occasionally trusted to lead rehearsals. The repertory regularly includ-

ed symphonies of Haydn and Mozart, Beethoven's First and Second symphonies, overtures, and other works. It was this orchestra that played Schubert's First Symphony, which he completed in October 1813.

1813 was also Schubert's last year at the Stadtkonvikt. His voice had broken the previous summer, ending his time as a chorister, and he left there that November, turning down a fellowship, perhaps over a disciplinary matter. Now he was at a crossroads. In accordance with his schoolmaster father's expectations, he entered a teacher's training school and, after a year there, began assisting his father. He did this for two years, and the hours spent in front of the classroom were not happy. But during this time Schubert managed to produce his Second and Third symphonies, as well as piano and chamber music, several operas, his first Mass, in F major, which he successfully conducted himself at the hundredth-anniversary celebrations for the Liechtental church, and, in 1815, about 145 songs, including *Erlkönig*. (The song *Gretchen am Spinnrade*, which supposedly elicited from Salieri the comment that Schubert was a genius who could do anything, was written on October 19 the year before, when he was just sixteen.) Despite this, the break from schoolmastering came only several years later, after attachments with friends like Josef von Spaun, eight years Schubert's senior, who had

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helped organize the Stadtkonvikt orchestra, and who provided the needy Schubert with much-appreciated music paper during his time there, and Franz von Schober, a law student who came to Vienna having heard some of Schubert's songs and urged him to abandon teaching for a musical career, finally won out over the young composer's uncertainties.

In the slow introduction to his first three symphonies, Schubert had already demonstrated the ear for orchestral color that is immediately apparent in the opening measures of the *Tragic* Symphony, where a unison C for full orchestra gives way to a somber passage for strings, with emotional heightening provided by the addition of woodwinds. This is Schubert's first symphony in the minor mode—a hint, perhaps, as to the origin of its subtitle—and it may be viewed as something of a study in mood and color, as well as exemplifying a new approach on the composer's part to symphonic weight, a concern to be taken up again with considerably broadened perspective in his Sixth Symphony of 1817-18. (The intervening Fifth Symphony, Schubert's only symphony besides the *Unfinished* to lack a slow introduction, and also his most lightly scored, is marked primarily by lightness, grace, and economy of means.)

The dark chromaticism, sighing woodwinds, portentous drumstrokes, and dramatic breadth of the Fourth Symphony's introduction give way to an Allegro that is driving and grim in its first theme, clearly suggesting Haydnesque *Sturm und Drang*. The second theme is more lyric, but melancholy despite its major-mode leanings. The joyful exuberance with which the exposition closes comes as something of a surprise and serves to anticipate the C major close of the movement as a whole.

The first statement of the Andante's main theme, in A-flat major (reflecting Schubert's inclination for key areas a third or sixth away from home base, A-flat being the sixth degree, or submediant, of the symphony's home C minor scale), is made poignant by the presence of the solo oboe. The contrasting material of this movement, first forceful and then wistful, is presented against a background of restlessly pulsating strings. The third movement contrasts a jagged, downward-thrusting, minor-mode minuet against a major-mode Trio of rising lines and a more legato, folklike character.

In his finale Schubert is successfully able to combine drama, grace, pathos, melancholy, good humor (in the rollicking second theme), and even grandeur (in the fanfare-like material that closes both exposition and recapitulation) with the relaxation over long musical stretches—again through use of third- and sixth-related key areas—that represents a hallmark of Schubert's style in so many of his works. The symphony ends in unbridled, if chromatically colored, C major, on a threefold repetition of the same unison note with which it began.

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Jan Swafford's book *Charles Ives: A Life with Music*, an assessment of the composer's life and work, was a finalist for the National Book Critics Circle Award (Norton paperback). Other important contributions to the literature on Ives include J. Peter Burkholder's *Charles Ives and His World* (Princeton University Press paperback). Burkholder edited, with Geoffrey Block, *Charles Ives and the Classical Tradition*, a collection of articles on Ives by various scholars (Yale University Press). Burkholder also wrote the article on Ives in the recent (2001) edition of The New Grove Dictionary of Music and Musicians. The article in the previous edition was by John Kirkpatrick, who was centrally responsible for the upsurge of interest in Ives's music beginning in the early 1950s. Kirkpatrick edited *Memos*, a collection of Ives's writing that gives a glimpse into the composer's eccentric but erudite personality (Norton paperback). Stuart Feder's *Charles Ives: My Father's Song, a Psychoanalytical Biography* approaches Ives through study of his bandleader father's great influence (Yale University Press). Feder's *The life of Charles Ives* is in the very useful "Musical lives" series (Cambridge paperback); also in the series are brief biographies of Berlioz, Beethoven, Webern, Mussorgsky, and many others. Of anecdotal interest is *Charles Ives Remembered*, a collection of interviews with Ives's acquaintances edited by Vivian Perlis; this may be hard to find (Da Capo paperback). Philip Lambert's *The Music of Charles Ives* is probably the best available analysis of the composer's technical processes. The Orchestra of New England's performance of all four *Ragtime Dances* with conductor James Sinclair seems to be the only recording available (Koch, with *Three Places in New England* and other orchestral works). Also of interest are the Boston Symphony Orchestra's performances of his Symphony No. 4 and *Central Park in the Dark* under Seiji Ozawa and *Three Places in New England* under Michael Tilson Thomas, originally recorded in the 1970s but reissued on compact disc (Deutsche Grammophon).

A good source of biographical information on György Kurtág is his pupil Rachel Beckles Willson's article in the latest edition (2001) of The New Grove Dictionary of Music. Another, more personal, article by Willson can be found on the website of the Central Europe Review at http://www.ce-review.org/00/12/willson12.html. None of the books listed in Willson's New Grove bibliography about Kurtág and his music—mostly Hungarian- and German-language titles—are available in English, but she also lists many potentially useful articles from English-language music journals. Kurtág's *Grabstein für Stephan* is available on an import CD in a performance by Claudio Abbado

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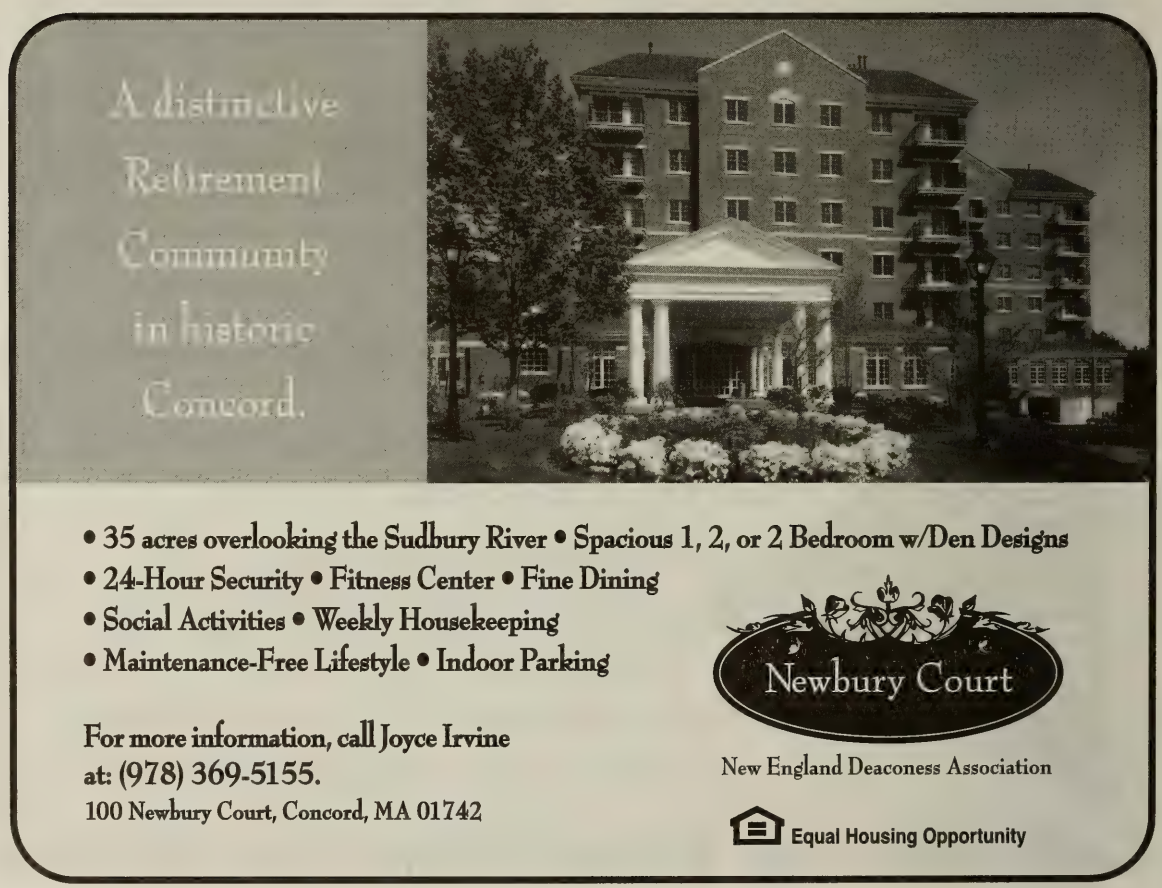
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and the Berlin Philharmonic Orchestra, Jürg Ruck, guitar (Deutsche Grammophon, with Kurtág's *Stele* and Stockhausen's *Gruppen*). Other music by the composer is increasingly available on disc, including Márta and György Kurtág's two-and four-hand piano performances of Bach transcriptions and pieces from *Játékok* (ECM New Series), longtime Kurtág supporters Adrienne Csengery and András Keller's recording of *Kafka Fragments* (Hungaroton), and orchestral works including *...quasi una fantasia...* conducted by Peter Eötvös with soloist Zoltán Kocsis (col legno).

—Robert Kirzinger

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen. Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). The recent series of readable, compact composer biographies—"Musical lives," from Cambridge University Press—includes John Rosselli's *The life of Mozart* (Cambridge paperback; Berlioz, Beethoven, Debussy, Mahler, Schubert, and Strauss are among the other composers included in this series). There is a volume by Philip Radcliffe on *Mozart Piano Concertos* in the series of BBC Music Guides (University of Washington paperback). Despite its decorative language typical of a much earlier era, Cuthbert Girdlestone's *Mozart and his Piano Concertos* remains useful and evocative (Dover paperback). Another useful older book is Arthur Hutchings's *A Companion to Mozart's Piano Concertos* (Oxford paperback). Michael Steinberg's note on the Piano Concerto No. 27 in B-flat, K.595, is in his compilation volume *The Concerto–A Listener's Guide* (Oxford). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by



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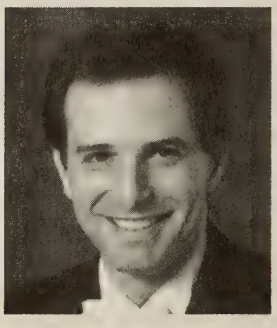
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H.C. Robbins Landon, is a useful resource; this includes an entry by Robert Levin on the concertos (Schirmer). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford). Available recordings of Mozart's B-flat major piano concerto, K.595, include Murray Perahia's as both soloist and conductor with the English Chamber Orchestra (CBS/Sony), Daniel Barenboim's as soloist and conductor with the Berlin Philharmonic (Teldec), Alfred Brendel's with Neville Marriner and the Academy of St. Martin in the Fields (Philips), Mitsuko Uchida's with Jeffrey Tate and the English Chamber Orchestra (Philips), Maria Tipo's with Armin Jordan and the Paris Orchestral Ensemble (EMI), and Jenö Jandó's with András Ligeti and the Concentus Hungaricus (Naxos).

Important additions to the Schubert bibliography in recent years include a major biography, *Schubert: The Music and the Man*, by Schubert authority Brian Newbould (University of California); *The Cambridge Companion to Schubert* edited by Christopher H. Gibbs, including sixteen essays on the composer's career, music, and reception (Cambridge University paperback), and Peter Clive's *Schubert and his World: A Biographical Dictionary*, which includes more than 300 entries on personal and professional acquaintances and colleagues of the composer as well as on some important later Schubertians (Oxford University Press). *The life of Schubert* by Christopher Howard Gibbs is in the useful series "Musical lives" (Cambridge paperback). Important older biographies include Maurice J.E. Brown's *Schubert: A Critical Biography* (Da Capo) and John Reed's *Schubert: The Final Years* (Faber and Faber). Brown also contributed the brief volume *Schubert Symphonies* to the series of BBC Music Guides (University of Washington paperback). Reed is also the author of *Schubert* in the Master Musicians series (Schirmer), which replaced the older volume by Arthur Hutchings in that series (Littlefield paperback). The Schubert article by Brown and Eric Sams from The New Grove Dictionary of Music and Musicians (1980) was reprinted as *The New Grove Schubert* (Norton paperback). The new Schubert article in the recently revised Grove (2001) is by Robert Winter (the work-list by Brown and Sams remains). Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and his *Schubert: Memoirs by his Friends* (available most recently in an Oxford University Press reprint) remain useful, but one must be careful sorting out fact from fiction in the latter. (It was Deutsch who compiled the chronological catalogue of Schubert's works that gives us their identifying "D." numbers.) Currently available recordings of Schubert's Symphony No. 4 include Roy Goodman's on period instruments with the Hanover Band (Nimbus), Nikolaus Harnoncourt's with the Concertgebouw Orchestra of Amsterdam (Teldec), Wolfgang Sawallisch's with the Dresden Staatskapelle (Philips), Karl Böhm's with the Berlin Philharmonic (Deutsche Grammophon), and Igor Markevitch's also with the Berlin Philharmonic (Deutsche Grammophon "Originals"). Claudio Abbado's complete set of Schubert symphonies with the Chamber Orchestra of Europe (Deutsche Grammophon) and Neville Marriner's with the Academy of St. Martin in the Fields (Philips, also including completions of the *Unfinished* Symphony and of several late sketches left by the composer) are no longer listed.

—Marc Mandel

Federico Cortese



Federico Cortese began his tenure as assistant conductor of the Boston Symphony Orchestra under Seiji Ozawa at the start of the 1998-99 season, in September 1998. He made his debut with the BSO on very short notice late that month, when he was called upon to lead the first two movements of Beethoven's Ninth Symphony in place of the ailing Mr. Ozawa in the celebratory Boston Common concert marking Mr. Ozawa's twenty-fifth anniversary as the BSO's music director. The following week, he filled in again for Seiji Ozawa, leading Tchaikovsky's Fifth Symphony in a benefit concert at Symphony Hall. Following his BSO subscription series debut in November 1998, Mr. Cortese led the Boston Symphony on short notice on several other occasions that season, including a Symphony Hall performance of Puccini's *Madama Butterfly* in February 1999. Federico Cortese has been music coordinator of the Spoleto Festival in Italy and associate conductor of the Spoleto Festival Orchestra. He has also served as assistant conductor to Robert Spano at the Brooklyn Philharmonic and to Daniele Gatti with the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome. He was also assistant music director of the Rossini Opera Festival and assistant to the artistic director of the Accademia di Santa Cecilia. He has led symphony concerts and opera throughout Europe and in the United States, including appearances with the Brooklyn Philharmonic, the Spoleto Festival in the United States and Italy, and the orchestra of the Maggio Musicale in Florence. Mr. Cortese studied conducting in Rome with Bruno Aprea at the Conservatorio di Santa Cecilia and also with Franco Ferrara, subsequently studying at the Hochschule für Musik in Vienna with Karl Österreicher and also for two summers at the Tanglewood Music Center, where he was a Conducting Fellow in 1995. While in Rome he studied piano, voice, and oboe and performed in early music ensembles. He also earned degrees in composition and conducting. Besides his work in music, he pursued a broad-based education including studies in literature, the humanities, and law, in which area he earned a degree in jurisprudence from La Sapienza University in Rome. In the summer of 1999, Federico Cortese became music director of the Greater Boston Youth Symphony Orchestras, with which he has led concerts in Boston, Cambridge, and on tour in France. In recent seasons, in addition to concerts with the Boston Symphony and other orchestras in the United States, Europe,

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and Australia, Mr. Cortese conducted Puccini's *La bohème* with Opera Theatre of St. Louis, Verdi's *Il trovatore* at the Verdi Centennial Festival in Parma, and Mozart's *Don Giovanni* with Boston Lyric Opera. He conducted the Boston Symphony Orchestra most recently in January 2001 at Symphony Hall, leading music of Stravinsky, Britten, Berio, and Mozart.

Joseph Kalichstein



Pianist Joseph Kalichstein has won popular and critical praise for his performances as orchestral soloist, recitalist, and chamber musician. His close association with the Kennedy Center in the past several seasons recently led to his being named to the newly created post there of Chamber Music Advisor. He has appeared at the Kennedy Center in recital and with the National Symphony Orchestra under Leonard Slatkin, and played a major role in chamber music festivals devoted to Brahms and Beethoven. Other recent engagements include appearances with the Cincinnati Symphony and return tours to Japan and Scandinavia. In 2001-02 he returns to Canada's National Arts Centre in Ottawa and to Germany's Gurzenich Orchestra in Cologne as well as appearing in recital and in orchestral engagements throughout the United States. He also continues to perform worldwide with the Kalichstein-Laredo-Robinson Piano Trio. Born in Tel Aviv, Mr. Kalichstein came to the United States in 1962. His principal teachers included Joshua Shor, Edward Steuermann, and Ilona Kabos at the Juilliard School. He won the 1969 Leventritt Award; prior to that, a Young Concert Artists Auditions victory resulted in his New York recital debut and, at the invitation of Leonard Bernstein, a nationally televised performance of Beethoven's Piano Concerto No. 4 with the New York Philharmonic. With a repertoire ranging from Mozart, Beethoven, and Brahms to the twentieth century, Mr. Kalichstein has collaborated with such conductors as Daniel Barenboim, Pierre Boulez, James Conlon, Christoph von Dohnányi, James DePreist, Charles Dutoit, Lawrence Foster, Günther Herbig, Zdenek Macal, Zubin Mehta, André Previn, Gerard Schwarz, Edo de Waart, David Zinman, George Szell, and Erich Leinsdorf, in appearances with the major orchestras of Atlanta, Baltimore, Barcelona, Berlin, Boston, Chicago, Cleveland, Detroit, Helsinki, Indianapolis, London, Los Angeles, Minnesota, the NHK (Tokyo), Pittsburgh, San Francisco, San Diego, St. Louis, Seattle, Stockholm, Utah, Vienna, Israel, Monte Carlo, Oslo, and Rotterdam, and the English, Franz Liszt, and Saint Paul chamber orchestras. He has been enthusiastically received at the Helsinki, Edinburgh, Aspen, Prague, Ravinia, Salzburg, and Verbier festivals, and was invited to Japan for the inauguration of Casals Hall and for performances with the Osaka Philharmonic and the Tokyo Metropolitan Orchestra. Mr. Kalichstein has appeared at Carnegie Hall in the "Keyboard Virtuosi" recital series, as well with the Leipzig Chamber Orchestra and with the Kalichstein-Laredo-Robinson Piano Trio. His relationship with the 92nd Street Y has included appearances on the "Distinguished Artists" and "Schubertiade" series as well as performances with the Trio and with the New York Chamber Symphony (an association that continues at Alice Tully Hall). He frequently collaborates with such renowned string quartets as the Guarneri Quartet and the Emerson Quartet. Mr. Kalichstein's recent recordings include the Mendelssohn concertos on the Nimbus label and solo works by Schumann and Schubert for Audiofon. His latest Audiofon release, "The Romantic Piano," is a two-disc set featuring works of C.P.E. Bach, Brahms, Mendelssohn, and Schubert. Later this season he will record Ellen Taaffe Zwilich's Piano Concerto for Koch International. Mr. Kalichstein's only previous appearances with the BSO were as soloist in Chopin's F minor piano concerto, in December 1970 in Symphony Hall and March 1971 in Washington, D.C.

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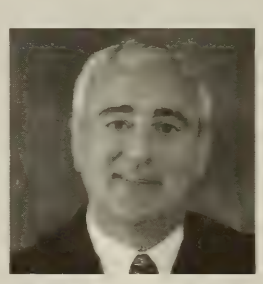
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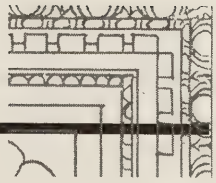
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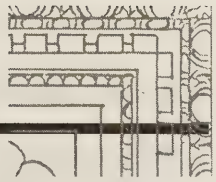
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NEXT PROGRAM. . .

Wednesday, November 14, at 7:30 p.m.
(Open Rehearsal)
Thursday, November 15, at 8
Friday, November 16, at 1:30
Saturday, November 17, at 8
Tuesday, November 20, at 8

Pre-Concert Talks
by Harlow Robinson,
Northeastern University

GENNADY ROZHDESTVENSKY conducting

WAGNER — Overture to *Das Liebesverbot*

SCHOENBERG — Suite in G for String Orchestra

Ouverture
Adagio
Menuet; Trio
Gavotte
Gigue

INTERMISSION

SHOSTAKOVICH — Symphony No. 13, Opus 113, *Babi Yar*, for bass solo, bass chorus, and symphony orchestra, with words by Yevgeny Yevtushenko

Babi Yar. Adagio
Humor. Allegretto
In the Store. Adagio –
Fears. Largo –
Career. Allegretto

SERGEI ALEKSASHKIN, bass
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Shostakovich's searing, powerful Symphony No. 13, *Babi Yar*, sets poetry by the great Russian poet Yevgeny Yevtushenko. Arnold Schoenberg, whose death a half-century ago in 1951 is being marked by performances of his work this season, wrote many tonal pieces late in his life as a kind of palliative (for himself as well as for audiences) to counter the emotionally and technically difficult twelve-tone music that was his chief pursuit. He wrote the Suite in G in 1934 in a style that reflected his arrangements of music by Haydn and Brahms. Wagner's *Das Liebesverbot* (*The Ban on Love*), his second completed opera, was inspired by Shakespeare's *Measure for Measure* and received just one performance in his lifetime. Its lively overture may surprise listeners who think they know their Wagner.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Wednesday, November 14, at 7:30 p.m.
(Open Rehearsal)
Thursday 'C'—November 15, 8-10:10
Friday 'A'—November 16, 1:30-3:40
Saturday 'B'—November 17, 8-10:10
Tuesday 'C'—November 20, 8-10:10

GENNADY ROZHDESTVENSKY conducting
SERGEI ALEKSASHKIN, bass
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WAGNER	Overture to *Das Liebesverbot*
SCHOENBERG	Suite in G for Strings
SHOSTAKOVICH	Symphony No. 13, *Babi Yar*

Friday 'B'—November 23, 1:30-3:25
Saturday 'B'—November 24, 8-9:55
Tuesday 'B'—November 27, 8-9:55

ROBERTO ABBADO conducting
GIANLUCA CASCIOLI, piano

BEETHOVEN	Piano Concerto No. 1
SCHOENBERG	*Pelleas und Melisande*

Thursday, November 29, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—November 29, 8-10:05
Friday Evening—November 30, 8-10:05
Saturday 'A'—December 1, 8-10:05
Tuesday 'C'—December 4, 8-10:05

ROBERT SPANO conducting
SOLVEIG KRINGELBORN, soprano
PETER MATTEI, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ADAMS	Choruses from the opera *The Death of Klinghoffer*
SIBELIUS	*Kullervo*, Symphonic poem for soprano, baritone, male chorus, and orchestra

Thursday, December 6, at 10:30 a.m.
(Open Rehearsal)
Thursday 'B'—December 6, 8-10:05
Friday 'B'—December 7, 1:30-3:35
Saturday 'A'—December 8, 8-10:05

SEIJI OZAWA conducting
DUBRAVKA TOMSIC, piano

BEETHOVEN	*Egmont* Overture
BEETHOVEN	Piano Concerto No. 4
BARTÓK	Concerto for Orchestra

Programs and artists subject to change.

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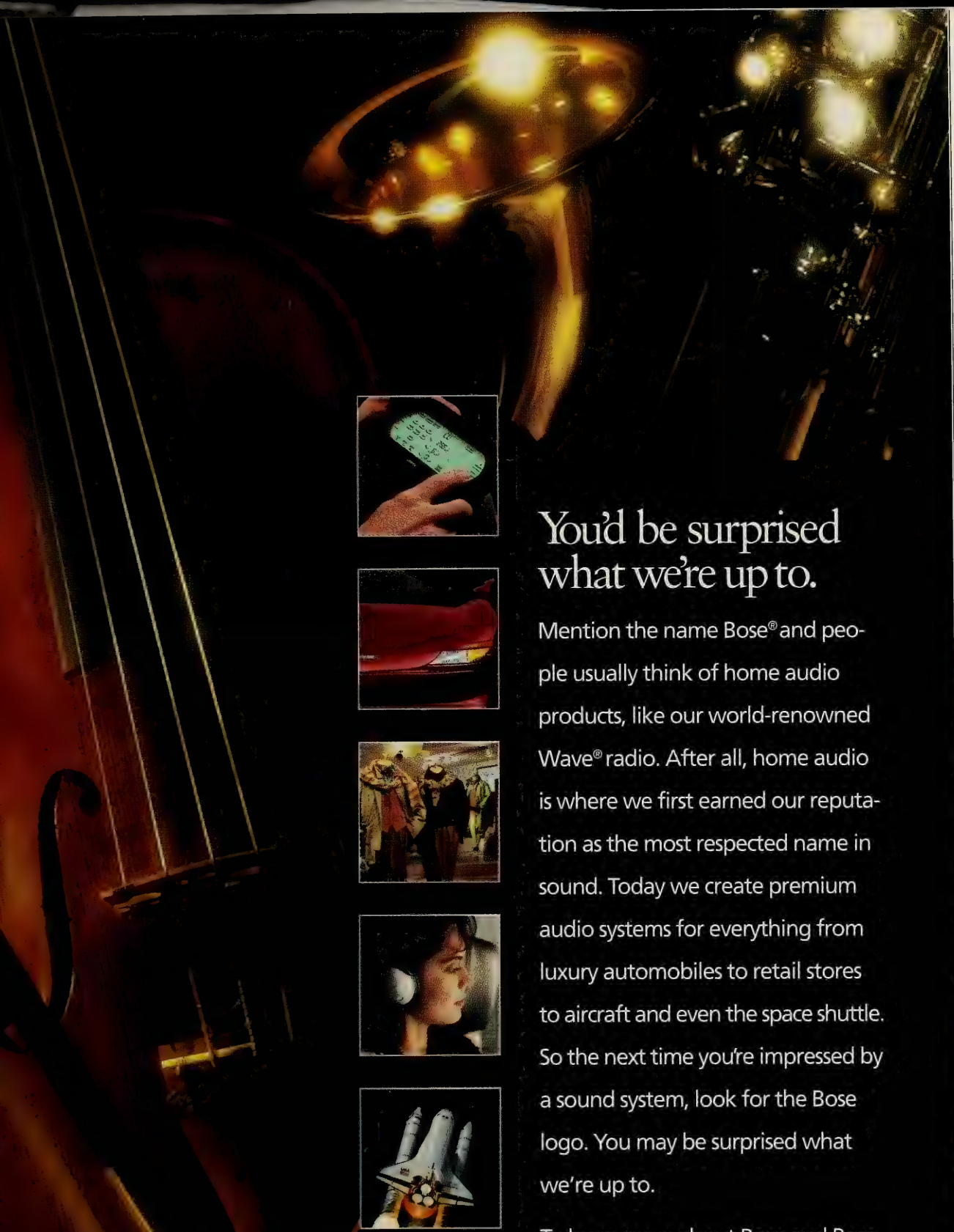


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TAMARA SMIRNOVA, violin
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HAYDN — Trio in F-sharp minor for piano, violin, and cello, Hob. XV:26

Allegro
Adagio cantabile
Tempo di Minuetto

MENDELSSOHN — Trio No. 1 in D minor for piano, violin, and cello, Opus 49

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

Joseph Haydn (1732-1809)
Piano Trio in F-sharp minor, Hob. XV:26

There is something special about the key of F-sharp minor in the Classical period. It appears rarely, but when it does, the results always seem to be unusually expressive. The key is so rare, in fact, that one scholar who has completed a catalogue of eighteenth-century symphonies arranged by key and by composer has found only a single example of a symphony in F-sharp minor out of a total repertory of well over 10,000 works! Not surprisingly, the single example is by Haydn—his well-known *Farewell* Symphony (No. 45). Haydn had written other works in this key as well—one of the quartets of the Opus 50 set, for example—and the slow movement of Mozart's A major concerto, K.488, is a particularly ravishing example of F-sharp minor. But even when the rarely-used key leads us to expect the unusual, there is little to prepare the listener for the power of Haydn's F-sharp minor trio, which H.C. Robbins Landon calls "arguably Haydn's greatest tragic work in the instrumental *oeuvre* of the second London period."

By 1795 Haydn was a mature sixty-three years old—traveled, experienced in the ways of the world, a far cry from the impetuous young man who had composed the *Farewell* Symphony and some of its counterparts in the 1770s. The nervous energy of those works has turned into a profoundly expressive style penetrating far deeper. And Robbins Landon, though properly wary of biographical interpretations of music, notes that Haydn was on the verge of leaving England and the dedicatee of the set of three trios that includes this one—Rebecca Schroeter, a gracious and charming widow with whom he had fallen in love, and whom he would have married at once if there had been any way for a proper Catholic to be extricated from an unhappy marriage in Vienna. It is thus difficult to think of this music as other than Haydn's touching and sad farewell, altogether more moving than the witty and clever farewell of the earlier symphony.

The first movement is very serious, with extended passages in various minor keys and the main themes presented softly, yet punctuated with offbeat *sforzandi*. The second movement is nothing other than the slow movement of Symphony No. 102. It seems that the symphony came first. It is likely that the slow movement was a favorite of Rebecca Schroeter's, and that Haydn chose to adapt it here (changing the key from F to F-sharp major) especially for her. The finale is, surprisingly, a Tempo di Minuetto, but it is no simple dance movement, but rather symphonic in scope and filled with an intense melancholy.

Felix Mendelssohn-Bartholdy (1809-1847)
Piano Trio No. 1 in D minor, Opus 49

The medium of the piano trio was a common one in the nineteenth century for family music-making in the parlor, and dozens of composers poured out an enormous volume of compositions in the medium. Yet only a comparative handful of masterpieces resulted. Mendelssohn's two mature piano trios are the only really major works in the genre between those of Beethoven and Schubert (the last of which was composed in 1827) and those of Brahms (beginning in the mid-1850s).

Chamber music played a constant role in Mendelssohn's childhood. He played piano duets with his sister, and before he was out of his teens he had completed three piano quartets as Opera 1, 2, and 3, as well as an unpublished piano trio that has disappeared. It was not until fifteen years later that he produced the first of his

two surviving piano trios, the present one in D minor, composed in Leipzig in July 1839, and first performed in the Gewandhaus on February 1, 1840. The work attained immediate popularity for the appealing directness and warmth of the themes, and for the even distribution of material among the performers, which makes it a grateful piece to play. The piano part, for all its brilliance of conception, is not allowed to overpower the others. Mendelssohn generally has the violin and cello sing in duet, while the keyboard fills out the harmony and varies the textures. Mendelssohn's lyricism predominates in the first and second movements (the latter, especially, coming across like one of the *Songs Without Words* expanded into a trio) and even in the energetic finale, while the scherzo scintillates with gossamer fairy music of the kind found in the *Midsummer Night's Dream* music, the scherzo of the Octet, or the finale of the Violin Concerto—Mendelssohn at his most typical and delightful.

—Notes by Steven Ledbetter

Born in Siberia, **Tamara Smirnova** joined the BSO in 1986 as associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.

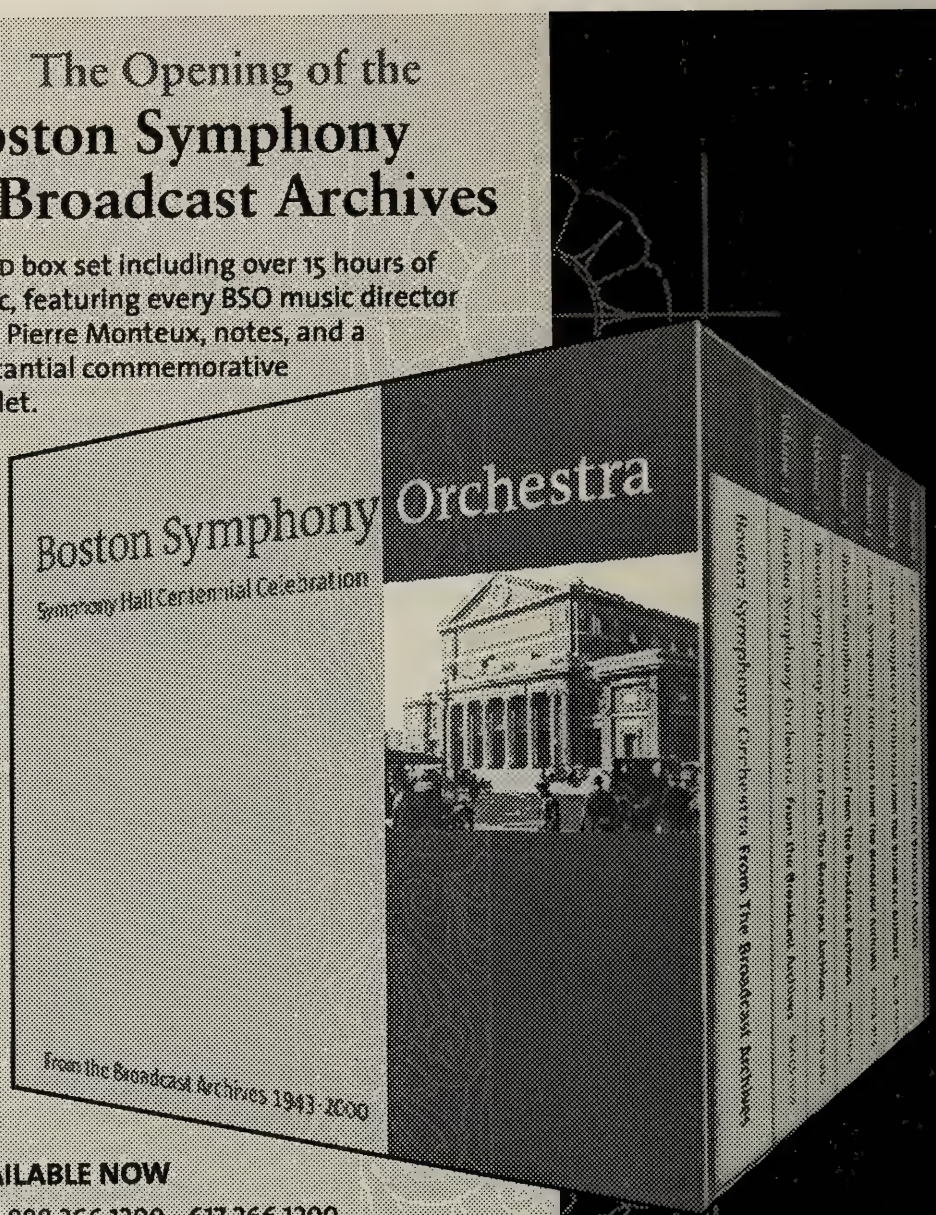
Born in New York City, cellist **Jerome Patterson** studied at the Juilliard School of Music and at Hartt College of Music; his teachers were Luigi Silva, Aldo Parisot, and BSO principal cellist Jules Eskin. He was a fellowship student at the Tanglewood Music Center in 1963. Before joining the Boston Symphony Orchestra in 1967, Mr. Patterson played with the symphony orchestras of New Haven, Baltimore, Pittsburgh, and Puerto Rico. Locally, in addition to his activities at Symphony Hall, he has performed with the Brockton Symphony, the Worcester Symphony under Joseph Silverstein, the Newton Symphony under Ronald Knudsen, the Wellesley Symphony, and the Framingham Symphony under Alfred Schneider.

Russian-born pianist **Tatiana Yampolsky** began her musical studies at the age of five and made her debut at twelve at the Great Hall of the Moscow Conservatory. She graduated from the Moscow Conservatory, where she studied with distinguished pianists Dmitry Bashkirov and Yakov Flière. Since immigrating to the United States, Ms. Yampolsky has performed throughout Europe and North America. She has appeared as soloist with a number of orchestras, including the Boston Pops and the Atlantic Symphony Orchestra, and has performed locally and on tour with the Boston Symphony Orchestra. In addition to her concert career, Ms. Yampolsky has taught at Harvard University and the Longy School of Music in Cambridge, Massachusetts. She currently teaches privately and at MIT.

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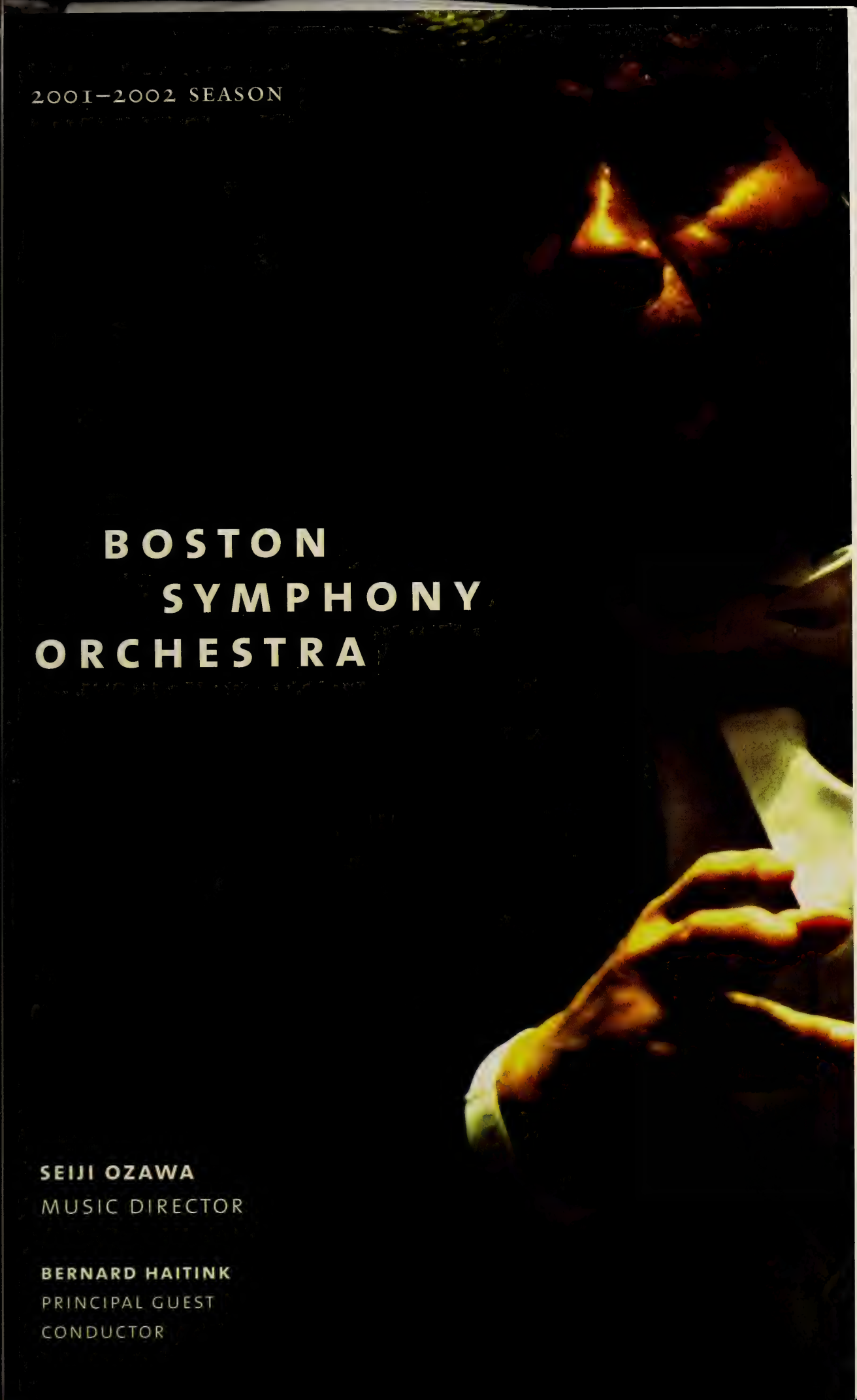
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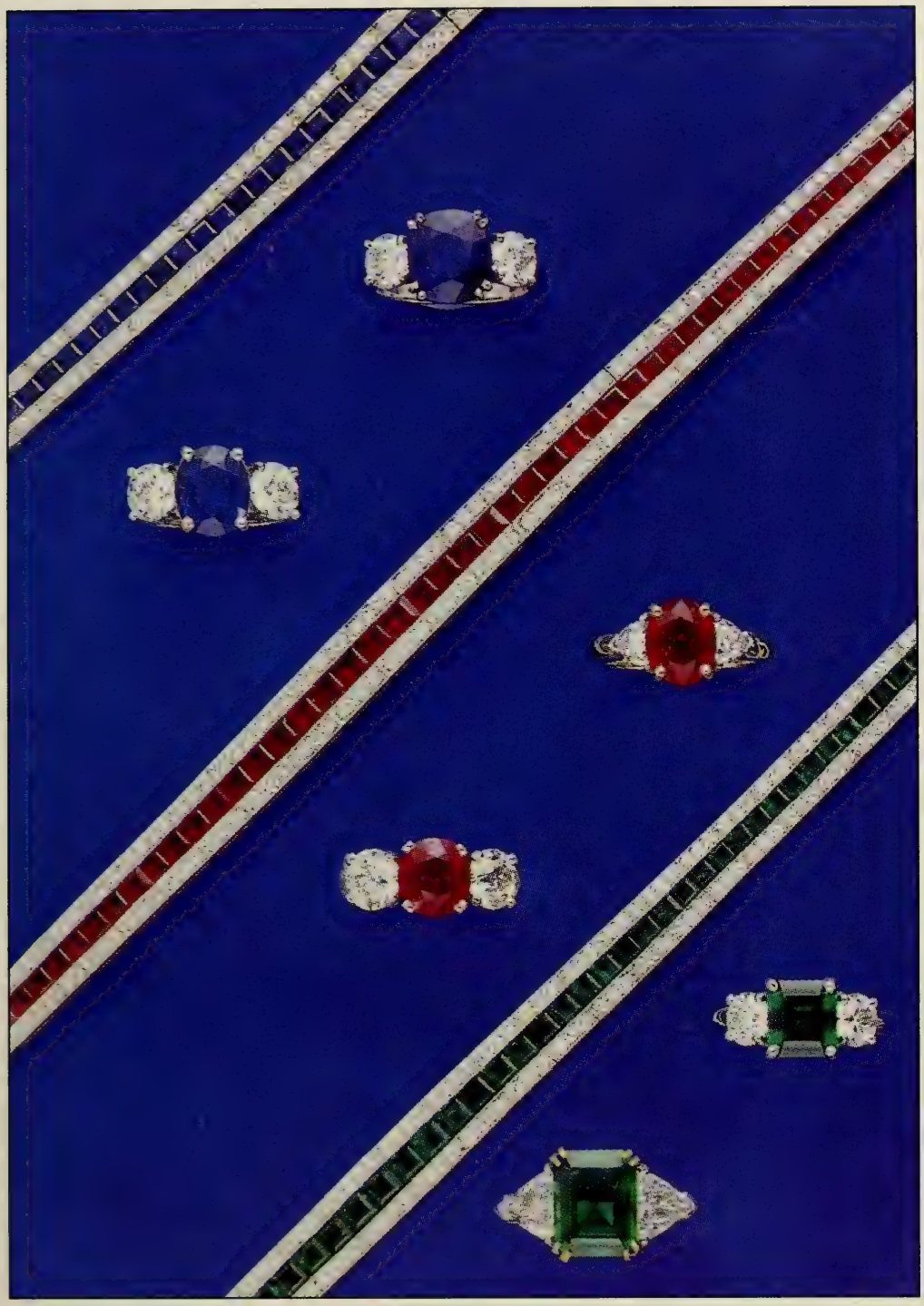
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BSO

James Levine Appointed 14th BSO Music Director

James Levine has been appointed the 14th Music Director of the Boston Symphony Orchestra. The announcement was made on Sunday, October 28, by Dr. Nicholas T. Zervas, Chairman of the Music Director Search Committee, and by Peter A. Brooke, Board of Trustees Chairman, following a meeting of the orchestra's Board of Trustees that day at Symphony Hall. As the 14th Music Director in the BSO's 121-year history and the first American-born conductor in this position, Mr. Levine will succeed Seiji Ozawa, whose 29-year tenure is the longest of any previous BSO Music Director. Mr. Levine will act as Music Director Designate effective September 2002. He will become Music Director in 2004-05 for an initial five-year commitment, leading the BSO in approximately 12 weeks of its 23-week subscription season, as well as three weeks or more at Tanglewood. Mr. Levine will also continue his long association with the Metropolitan Opera.



Koichi Miura

"It is with great excitement and pride that the BSO announces the appointment of James Levine as its next Music Director," Dr. Zervas and Mr. Brooke said. "This appointment brings together one of the world's most universally respected musicians and one of the world's preeminent orchestras. We think Mr. Levine is in a unique position to carry forward the BSO's mission of fostering and maintaining an organization dedicated to making music at the highest possible level. All of us at the Boston Symphony Orchestra are deeply honored that Mr. Levine has accepted the position of Music Director of the Boston Symphony Orchestra."

"I think the appointment of James Levine is a wonderful decision for the BSO," Mr. Ozawa commented. "I've known Jimmy for many years, and I know this will signal the start of a great era for this orchestra I love so much."

"I have loved the Boston Symphony since I was in my early teens," commented Mr. Levine. "It is a magnificent orchestra that is dedicated to making music at the highest level. Its home, Symphony Hall, is simply the best! The city of Boston is unique in its emphasis on education and culture. I am so honored to become a part of this tradition and look forward with greatest anticipation to a lot of exciting music-making."

"This is indeed an auspicious moment in the life of the Boston Symphony Orchestra," BSO Managing Director Mark Volpe remarked. "As the artistic leader of the Metropolitan Opera for nearly 30 years, Mr. Levine has been one of the most powerful forces in American musical life, providing an extraordinary artistic vision for one of the world's greatest musical organizations. The Boston Symphony looks forward to his distinctive style of leadership, suffused with his innovative and fresh approach to music."

"James Levine is one of the most distinguished and versatile musicians of our time. This is a great opportunity for the Boston Symphony to be able to continue its historic music-making tradition. It is going to be an exciting and innovative experience for everyone in Symphony Hall," said Boston Symphony concertmaster and Music Director Search Committee member Malcolm Lowe.

James Levine made his Boston Symphony debut in April 1972, when he conducted the orchestra in a program of Mozart, Mendelssohn, and the Mussorgsky/Ravel *Pictures at an Exhibition*; he made his Tanglewood debut that summer, with music of Mozart and Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire including Mozart's Mass in C minor, John Cage's *Atlas eclipticalis*, Mahler's *Das Lied von der Erde*, and Haydn's *The Creation*. Most recently, in February 2001, he led the orchestra in three highly acclaimed performances of Mahler's Symphony No. 3.

Bernard Haitink and the BSO: A Triumphant Tour of European Music Festivals

Following the BSO's final Tanglewood concerts this past summer, Principal Guest Conductor Bernard Haitink and the orchestra made a triumphant ten-concert tour of European Music Festivals, with performances at the Proms in London's Royal Albert Hall, at the Edinburgh and Lucerne festivals, at the Schleswig-Holstein Festival in Lübeck, and in Hannover, Brussels, and Amsterdam. Program highlights included Brahms's Symphony No. 2, Martinů's *Fantaisies symphoniques* (Symphony No. 6), Dvořák's Symphony No. 8, and, with the Tanglewood Festival Chorus performing in Europe for the first time, Stravinsky's *Symphony of Psalms* and Ravel's complete *Daphnis and Chloé*. "From first notes to last, this concert was a thing of beauty," wrote the *London Times* critic about the opening tour concert at the Royal Albert Hall: "Masterly stuff from maestro and musicians alike." Of the BSO's Edinburgh Festival concerts, *The Scotsman* reported: "They don't come much hotter than this. Over two consecutive nights at the Usher Hall, the Boston Symphony Orchestra under Bernard Haitink demonstrated the truly great art of orchestral playing—that magical mix of technical infallibility and utterly distinctive, and instinctive, musical personality." Following the Schleswig-Holstein performance, the *Lübecker Nachrichten* reported that "the last festival concert of the year...offered an evening that was full to overflowing with magical sound and musical perfection." Also about that concert one read: "When does one have the fortune to experience one of the world's best orchestras together with its own chorus on a world tour?"; the BSO and TFC "provided a particular highpoint of a Schleswig-Holstein Festival already rich in special events." The tour's final concert, at the Concertgebouw in Amsterdam, was a highlight for all involved, with the Amsterdam-born Haitink leading the BSO in the very hall where he first won international attention nearly fifty years ago with the Concertgebouw Orchestra, of which he was chief conductor from 1964 to 1988. Reported the *Volkskrant*: "The warmth with which the audience in the Concertgebouw greeted Bernard Haitink is in itself a phenomenon. The applause did not even need to begin, but already permeated the air.... For the musicians of the BSO it must have been a special experience to appear with Haitink in Amsterdam." An already extraordinary tour became something more: "The love between audience and conductor was apparent on both sides."

Ethan Ayer Guest Artist Fund

This week's appearances by Sergei Aleksashkin with the Boston Symphony Orchestra are made possible in part by an endowment fund established in 1983 by the late Ethan Ayer. The Ethan Ayer Guest Artist Fund provides income for the appearance of guest artists for one subscription program each season. Ethan Ayer was a multi-gifted man: an author, librettist, poet, and playwright. His brother, Neil R. Ayer, described him as "a man of extraordinarily good taste when it came to evaluating the arts, whether architecture, music, painting, landscaping, or the human voice." Mr. Ayer's greatest success was his libretto for *Wings of the Dove*, an opera based on the novel by Henry James and which opened with great success and acclaim at the New York City Opera. He was also a novelist (*The Enclosure*), and wrote three plays (*The Great Western Union*, *Claude*, and *Nothing to Hide*) and a musical entitled *Nobody's Earnest* based on the famous play by Oscar Wilde. Ethan Ayer was a longtime resident of Cambridge and a BSO subscriber for many years. He established the Ethan Ayer Guest Artist Fund during his lifetime as a testament to his love of the orchestra.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, Harlow Robinson of Northeastern University discusses music of Wagner, Schoenberg, and Shostakovich (November 14-20). As the season continues, Hugh Macdonald of Washington University in St. Louis discusses Beethoven and Schoenberg (November

23-27), BSO Director of Program Publications Marc Mandel discusses Adams and Sibelius (November 9-December 4), and Helen Greenwald of the New England Conservatory discusses Beethoven and Bartók (December 6-8).

BSO Members in Concert

The New Philharmonia Orchestra, Ronald Knudsen, music director, opens its 2001-02 "Classics Series" on Saturday, November 17, at 8 p.m. and Sunday, November 18, at 3 p.m. at the Sorenson Center, Babson College, in Wellesley, with a program featuring BSO principal bass Edwin Barker in Serge Koussevitzky's Concerto for Double Bass. Also on the program are "Autumn" from Glazunov's *The Seasons* and Rachmaninoff's Symphony No. 2. Tickets are $25 ($22 seniors, $15 students). For more information, call (617) 527-9717 or visit the orchestra's web site at www.newphilharmonia.org.

The Walden Chamber Players—including BSO violinists Catherine French and Alexander Velinzon—continue their 2001-02 season with music of Hindemith, Mozart, Milhaud, and the Brahms F minor piano quintet, Opus 34, on Sunday, November 18, at 3 p.m. at the Kalliroscope Gallery in Groton, MA. For more information call 1-800-586-8438 or visit www.waldenchamberplayers.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs piano trios of Mozart and Brahms and Scott Wheeler's *Dragon Mountain* on Friday, November 30, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, December 2, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are violinist Sharan Leventhal, violist Mai Motobuchi, and pianist Horia Mihail. Tickets are $20 ($17 seniors, $10 students). For more information call (617) 964-6553.

The Concord Chamber Music Society, founded by BSO violinist Wendy Putnam, continues its 2001-02 season on Sunday, December 2, at 3 p.m. at the Concord Academy Performing Arts Center, 166 Main Street in Concord, with a program of piano trios by Josef Suk, Shostakovich, and Dvořák performed by Ms. Putnam, cellist Michael Reynolds, and pianist Vytas Baksys. Tickets are $20 ($15 students and seniors). For more information, call (978) 371-9667 or visit www.concordchambermusic.org.

Symphony Hall Tours

During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. and every Wednesday except December 26 at 4:30 p.m. The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9392.

BSO Portraits Display

A display of formal portrait photographs of the BSO's entire current membership can be viewed in the orchestra-level corridor of Symphony Hall nearest the Cohen Wing. Originally mounted as part of last season's Symphony Hall Centennial Celebration, the display also incorporates photos of Seiji Ozawa and past BSO and Pops conductors from an exhibit previously mounted in that space. Photographer Betsy Bassett took the black-and-white BSO member photographs. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2001-2002

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Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

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Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

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Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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‡On sabbatical leave
°On leave
§Substitute player

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
‡Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
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Martha Babcock
Assistant Principal
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Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

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Lillian and Nathan R. Miller chair

*Jerome Patterson
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*John Stovall

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Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

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William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
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Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
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Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
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EQUAL HOUSING OPPORTUNITY

The BSO Opens its Broadcast Archive to the World

by James Miller

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra has released an exclusive twelve-disc set of historic performances from the BSO's archives encompassing more than forty works and over fifteen hours of music. The set also includes extensive liner notes from the original BSO program books, artist biographies, personal reminiscences, newspaper review quotes, and a 140-page commemorative booklet including histories of the BSO broadcasts, BSO, and Symphony Hall, archival illustrations, and more. On sale at the Symphony Shop, this limited edition set is available for $225 plus applicable tax and shipping. It can also be obtained by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; by faxing (617) 638-9307; or at selected Virgin Megastores, including the new Boston store scheduled to open in December on Massachusetts Avenue. The following article is reprinted from "Fanfare" magazine for September/October 2001.

After several years of making archival performances available, first on LP and then on CD, in exchange for contributions by local listeners, a practice it discontinued about ten years ago, the Boston Symphony Orchestra has joined its "Big Five" peers and issued a twelve-disc set of live archival performances broadcast between 1943 and 2000 that is available for purchase internationally. The original plan was to issue the set a year ago, at the start of the BSO's Symphony Hall Centennial Season, but various factors—such as finding the best source materials and securing all the necessary artist clearances—intervened. According to the orchestra's artistic administrator Anthony Fogg, who oversaw the project and was among those who participated in the selection process, "The basic reason is that there's a treasure trove of recordings that have been sitting there in the archives for such a long time, and music lovers and collectors deserve a chance to hear them. The impetus was the centennial of Symphony Hall in October 2000."



Michael Lutch

Seiji Ozawa

The fact that the set commemorates the opening of the orchestra's venerable home in Boston, one of the great concert halls in the world, actually made the task of going through decades of performances a bit easier: the selection committee decided to include only performances that took place there, though they made one exception—a Glinka *Ruslan and Ludmila* Overture under Koussevitzky from a concert at Hunter College in New York. Thus they didn't have to audition the many broadcasts originating from Tanglewood, the orchestra's summer home, or from tour performances. Another member of the selection committee was Douglas Yeo, the orchestra's bass trombonist: "I joined the BSO in 1985 and I've been keenly interested in the history of the orchestra. I also collect historic recordings, so when the word went out that they were looking for volunteers, I was the first to do so." Others who participated in the selection process were two retired BSO players, violinist Harvey Seigel and cellist Robert Ripley; Richard L. Kaye, the BSO broadcast producer for decades at radio station WCRB; BSO Director of Program Publications Marc Mandel, who is also a longtime collector of broadcast and other historic recordings; BSO Music Director Seiji Ozawa, and, from IMG Artists in London, which collaborated with the BSO on production of the set, John Pattrick and Stephen Wright. Pattrick and Wright are producers of the BBC CD series "BBC Legends" and "Britten the performer." If the members were at odds over a possible selection, an occasional outside opinion was solicited.

2001 | 2002
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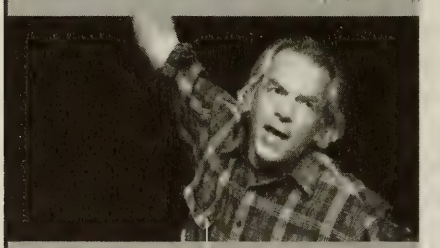
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There was another restriction that the committee members tried to impose, though not with 100% success: that the conductors in question should not have made commercial recordings of the music. Douglas Yeo: "That posed problems with many of the conductors. They recorded most of their specialties, so we tried to find repertory that they hadn't recorded, but wasn't so far off the beaten path that nobody would be interested. Even here there were some surprises, like a Guido Cantelli *Pines of Rome*, which he'd never recorded." The BSO apparently has Cantelli's only performance preserved of that music, in sound, according to Marc Mandel, that is far superior to earlier "pirate" issues. In addition to its own large archive, the orchestra also drew upon material from the Library of Congress and a number of private collectors whose off-the-air tapes have helped to fill gaps in the BSO's own holdings. In the end, as Douglas Yeo said, "There was very little that we wanted that we couldn't get."



Walter Strate Studio/BSO Archives

Pierre Monteux

Yeo also mentioned another restriction: "We chose to avoid using outside soloists—we wanted to feature the orchestra on this particular set, though there were a number of compelling things that happened to be played by soloists within the orchestra, such as Richard Strauss's *Duet-Concertino* for clarinet and bassoon with Harold Wright and Sherman Walt." Another item featuring soloists from the orchestra is Ozawa's performance of Martin's Concerto for Seven Winds, Timpani, Percussion, and Strings, which gives eight of the principals a chance to demonstrate their virtuosity.

It should be pointed out that the selection committee went about its work as individuals, not listening as a group, then thrashed out their choices in meetings, by phone, and by e-mail as they went along. Again, Douglas Yeo: "We fought like cats and dogs and it was a wonderful process...in the end a very good consensus developed. Anything that's in the set certainly had at least majority support, and while we all had strong opinions...each of us had things that were important to us. For instance, I, as a member of the orchestra, was very interested in being sure that we included things that the orchestra and its individual players *sounded* good in. Marc Mandel knows a lot of historic recordings, so he wanted to be sure that our archival performances were competitive with what else is available." Anthony Fogg defends the process: "We don't mind if opinion is divided on some of the performances in the set. I think that's more stimulating than an all-purpose performance that finds only the middle ground."

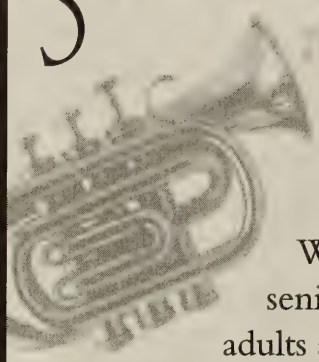


BSO Archives

Charles Munch

And just what is in the set? Five of the CDs are devoted to Seiji Ozawa's five predecessors as music director: Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and William Steinberg. Monteux, Koussevitzky's predecessor, is represented by Strauss's *Don Quixote* and *Rosenkavalier* Suite and the Vaughan Williams *Fantasia on a Theme of Tallis*, performances that took place between 1956 and 1963, when he was a beloved guest conductor (no recordings exist from his 1919-1924 tenure as music director). Recording mavens may notice that the soloists in *Don Quixote*, cellist Samuel Mayes and

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violist Joseph de Pasquale, who were the BSO's principals at that time, can be heard on a commercial recording of the piece, but with another orchestra and conductor. Koussevitzky (music director from 1924-1949) conducts Bartók's Concerto for Orchestra in a performance broadcast several weeks after the world premiere at Symphony Hall. (The actual premiere, contrary to what some pirate issues suggest, was neither broadcast nor preserved.) Thanks to some recently discovered source material, this is in better sound than previous unauthorized issues. The performance includes Bartók's original ending, which he later revised. Koussevitzky's 1949 world premiere performance of Leonard Bernstein's Symphony No. 2, *The Age of Anxiety*, also uses a pre-revision ending. Bernstein himself plays the prominent piano part. The other Koussevitzky contributions are Liadov's *From the Apocalypse*, a 1943 performance, the oldest in the set, and the already mentioned *Ruslan* Overture, which is on disc 12, a disc of "En-

Critical Acclaim for "Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000"

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—New York Times

"Classical music lovers know that Christmas is coming when symphony orchestras begin issuing imperiously packaged box sets as *the* ideal gift.... The lone holdout among the Big Five orchestras has been the Boston Symphony Orchestra, a situation finally rectified by its new 12-disc *Symphony Hall Centennial Celebration*.... The historic material on the Boston box demands a suspension of modern sound standards, though that's an infinitesimal price to pay for [these] time-travel experiences...."

—Philadelphia Inquirer

"Now the Boston Symphony Orchestra joins [the other Big Five orchestras] with its stunning *Symphony Hall Centennial Celebration*.... Through these live performances, a listener can hear the BSO of the distant and recent past as an ensemble whose flexibility, transparency and occasional pungency suit a range of styles, and not merely marked by the Gallic elegance for which it long has been hailed.... The goodies never stop.... The BSO promises that more archival broadcasts are being prepared for another multi-CD set, and all we can say is: Bring it on."

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cores and Rehearsal Excerpts" also including, among other things, a Leinsdorf version of Lanner's *Die Mozartisten* Waltzes (an amusing potpourri of tunes from *Don Giovanni* and *Die Zauberflöte*) and Charles Munch's rendition of the overture to Auber's *La Muette de Portici*. The rehearsal excerpts, both from 1949, include Koussevitzky rehearsing the Vaughan Williams Sixth Symphony, and Bernstein preparing the world premiere of Messiaen's *Turangalîla-Symphonie*.



BSO Archives

William Steinberg

The Munch disc seems to have posed the most problems for the committee. As Anthony Fogg observes, "Munch's live performances had a visceral quality and a sense of spontaneity that don't always come across on the commercial recordings." But, as is well-known, Munch, who led the BSO from 1949 to 1962, didn't much like to rehearse, so his performances, while exciting, were not always note-perfect. Also, since union regulations prevented tapes from being made during much of Munch's tenure, and a 1961 fire at WGBH destroyed some of what was taped officially during that period, filling in the gaps from private off-the-air collections has been particularly important with regard to his broadcasts. After considering performances of such works as Schumann's Second and Fourth symphonies, Haydn's *Military* Symphony, and other non-French repertoire, the committee finally decided on an all-French selection, representing him in the kind of music for which he's most famous. Besides less familiar works by Franck, Roussel, and Fauré, there are also performances of *La Mer* and *La Valse* from his final season as music director, during which time he reprogrammed many of his favorites in a sort of valedictory survey. Fortunately, Munch's spontaneity was an asset: no Munch performance of a given work is quite like another.

Munch's successor, Erich Leinsdorf (1962-1969), leads performances of music by Janáček (the American premiere of a suite from *The Cunning Little Vixen*, Shostakovich (the First Symphony), Wagner (the *Siegfried Idyll*), and Smetana (*The Moldau*). William Steinberg's (1969-1972) contribution to the set is a single large work, Bruckner's Eighth Symphony.



Milton Feinberg/BSO Archives

Erich Leinsdorf

Somehow, Seiji Ozawa (1973-present) never got around to recording Berlioz's *Roman Carnival* Overture, an omission that is made good on disc 12 of the BSO set. It's also the most recent thing in the set, dating from April 2000. In addition to that, Ozawa gets two full discs of repertoire he personally selected for this release, including Bartók's *Bluebeard's Castle* with Gwynne Howell and Yvonne Minton, Stravinsky's *Symphony of Psalms* and Messiaen's *Trois Petites Liturgies* featuring the Tanglewood Festival Chorus, and the previously mentioned concertos by Richard Strauss and Frank Martin. Sir Colin Davis, Bernard Haitink, and Michael Tilson Thomas, who served as BSO principal guest conductors, are represented on another CD by, respectively, the Vaughan Williams Fourth Symphony (1973), the Schubert Third (1992), and Prokofiev's *Scythian Suite* (1972). Two longtime concertmasters/assistant conductors of the orches-



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tra, Richard Burgin and Joseph Silverstein, are also included in the set.

There are three discs devoted to such celebrated visitors as Carlo Maria Giulini, Rafael Kubelik, Igor Markevitch, Dimitri Mitropoulos, Thomas Schippers, Leopold Stokowski, Klaus Tennstedt, and Bruno Walter. Markevitch is represented by a Tchaikovsky *Romeo and Juliet* from his American debut program with the BSO, Tennstedt by an *Academic Festival* Overture from his United States debut program. There is also Aaron Copland conducting his own *Music for a Great City*. Inevitably there were a number of items that these prominent guests did record commercially with other orchestras, such as the Markevitch *Romeo and Juliet*, Bruno Walter's performance of Haydn's Symphony No. 92, and Stokowski's of Tchaikovsky's *Hamlet*, but these broadcasts are mostly quite different from the commercial recordings collectors may already know.

That covers most, but not all, of the contents. Once the repertoire was finalized, most of the selection committee was able to rest on its laurels, though Anthony Fogg, Marc Mandel, who oversaw the editorial content, and John Pattrick, along with BSO Archivist Bridget Carr, who was involved from the start with organizing and sorting through the BSO's vast broadcast collection, as well as locating the best source materials, remained heavily involved through the final stages of production. As Anthony Fogg said, "This amounted to an enormous amount of listening, which was fantastic, I must say. For months and months I listened to almost nothing but old Boston Symphony performances. A couple of times I just had to sit down and listen to a nice, modern recording of, say, some pianist—something to clean out my ears. But it's been great to get to know the orchestra over so much of its history, and to hear what's consistent and what's changed." Douglas Yeo enjoyed the experience, too: "What we've come up with, despite our strictures, is a terrific compilation of interesting performances in good sound. In fact, we were sometimes amazed to find out how good the sound was. We're so pleased with the set and how it came out. This has been eagerly awaited, and justifiably so. We've got a winner here."

On Display in Symphony Hall

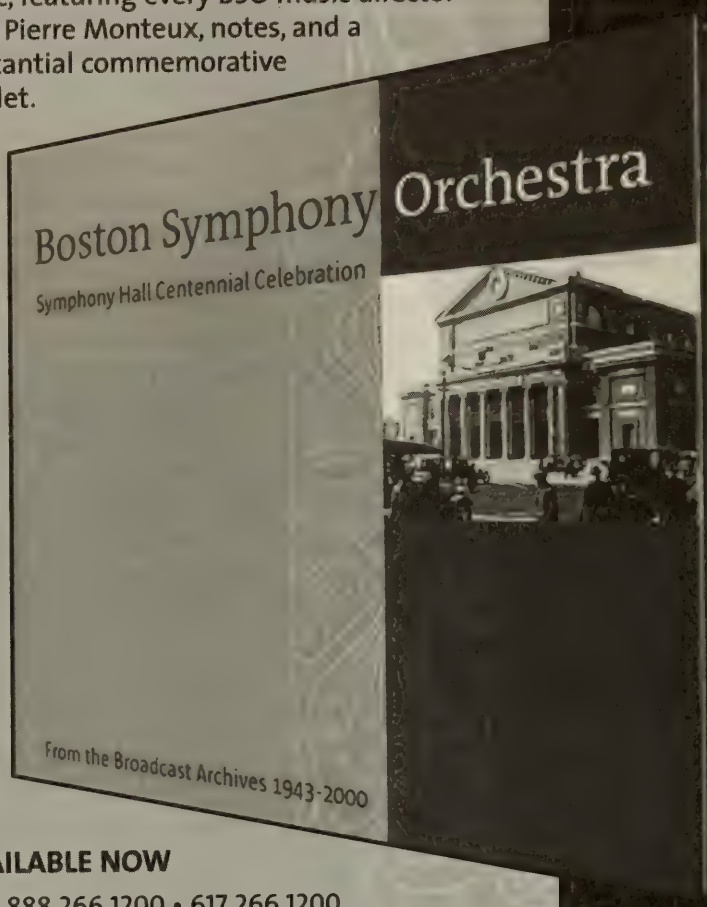
An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

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WAGNER — Overture to *Das Liebesverbot*

SCHOENBERG — Suite in G for String Orchestra

Ouverture
Adagio
Menuet; Trio
Gavotte
Gigue

INTERMISSION

SHOSTAKOVICH — Symphony No. 13, Opus 113, *Babi Yar*, for bass solo, bass chorus, and orchestra, with words by Yevgeny Yevtushenko

Text and translation begin on page 42.

Babi Yar. Adagio
Humor. Allegretto
In the Store. Adagio –
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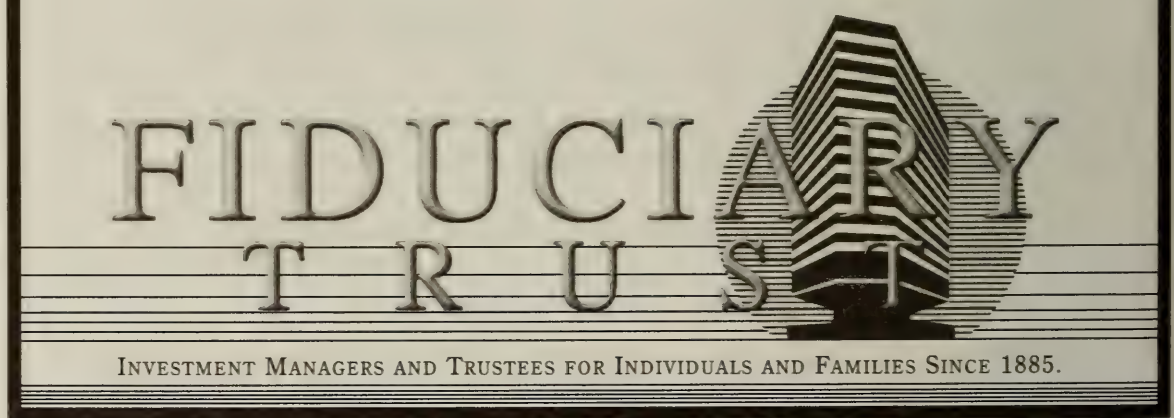
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Richard Wagner
Overture to *Das Liebesverbot*



Wilhelm Richard Wagner was born on May 22, 1813, in Leipzig and died on February 13, 1883, in Venice. He drafted the prose sketch for Das Liebesverbot *(*The Ban on Love*), his "grand comic opera in two acts" based on Shakespeare's "Measure for Measure," in June 1834, writing the libretto between August and October of that year, composing the music between January 23, 1835, and January 1836, completing the autograph score in the spring of 1836, and, as detailed below, leading the first performance (in fact the only performance of* Das Liebesverbot *in his lifetime) on March 29, 1836, at the Stadttheater in Magdeburg, on which occasion it was called* Die Novize von Palermo *(*The Novice from Palermo*). These are the Boston Symphony Orchestra's first performances of the overture to* Das Liebesverbot, *which calls for an orchestra of piccolo, two each of flutes, oboes, clarinets, and bassoons, four horns, four trumpets, three trombones, ophicleide (in these performances, BSO bass trombonist Douglas Yeo plays his own ophicleide, made by Roehn in Paris in 1855), timpani, castanets, tambourine, triangle, bass drum, cymbals, and strings.*

In January 1833, through the assistance of his opera-singer brother Albert, Wagner became chorus master at Würzberg, where he wrote his opera *Die Feen* (*The Fairies*), which, being refused for production in Leipzig, was never staged in his lifetime (it was premiered only in 1888, in Munich, five years after the composer's death). An earlier attempt at opera, *Die Hochzeit* (*The Wedding*), dating from 1832 while he was a student in Prague, he had partly destroyed on the advice of his sister Rosalie. Both operas employed librettos of Wagner's own, establishing a procedure that would hold for the rest of his creative life. In July 1834 Wagner became music director of Heinrich Bethmann's theatrical company, which included among its members the actress Christine Wilhelmine ("Minna") Planer, with whom the young composer-conductor fell in love. (Wagner and Minna would become engaged at the start of 1835 and marry on November 24, 1936, in Königsberg, where Minna had taken work with another company.) It was Minna's presence that led Wagner to travel with the company to Magdeburg, where, on March 29, 1836, he conducted the first performance of his second completed opera, *Das Liebesverbot* (*The Ban on Love*), based on Shakespeare's *Measure for Measure* and given under a changed title—*Die Novize von Palermo* (*The Novice of Palermo*)—that was more acceptable to the police. The change of title was required because it was the week before Easter; frivolity on stage was frowned upon. Fortunately, as Wagner would observe in his autobiography *Mein Leben* (*My Life*), the magistrate showed no inclination to examine the libretto itself, and the fact that the opera was based on a serious play by Shakespeare was enough to allay further concerns.

The *Liebesverbot* premiere was a disaster. As Wagner recounted in *Mein Leben*, this was despite "the extraordinary exertions the singers so willingly made in order to please [him]" during the insufficient ten-day learning period, and also despite his own "peculiar ability of helping the singers and of making them, in spite of much uncertainty, seem to flow smoothly onwards" in the rehearsals. Of course what Wagner forgot was that, at the performance, with an audience present, he would be unable to prompt the singers loudly, shout directions, and sing along as he had while working with them. In the event, "the singers, and especially the men, were so extraordinarily uncertain that from beginning to end their embarrassment crippled the effectiveness of every one of their parts." When all else failed, one of the tenors "tried to patch up the lively and

emotional character of his badly learned role" by singing music he already knew from Auber's *Fra Diavolo* and Hérold's *Zampa*, also employing as a distraction "an enormously thick, brightly colored and fluttering plume of feathers." Since the libretto had not been printed on time, the public had no idea even what the main story line was. Wagner continues: "With the exception of a few portions played by the lady singers, which were favorably received, the whole performance, which I had made to depend largely upon bold, energetic action and speech, remained but a musical shadow-play, to which the orchestra contributed its own inexplicable effusions, sometimes with exaggerated noise."

The second night, which was to have been a benefit for the composer (Wagner was already no stranger to debt), was undone even before it began, when, backstage, a quarter-hour before the performance should have started, the husband of the lead soprano (who was singing the role of Isabella) bloodied the nose of the dashing second tenor (who was singing Claudio), whom he believed to be having an affair with his wife. The soprano, told of this, "rushed despairingly to her raging spouse, only to be so soundly cuffed by him that she went into convulsions." Other company members then saw fit "to regard this unhappy evening as particularly favorable for the paying off of any old scores and supposed insults." In short order, the manager informed "the small and strangely assorted audience" that, "owing to unforeseen circumstances, the representation would not take place." Ultimately, despite several later efforts on the composer's part to promote it elsewhere, another "representation" of *Das Liebesverbot* did not take place in his lifetime. Wagner's next opera, *Rienzi, der Letzte der Tribunen*, would have its premiere more than six years later, in Dresden on October 20, 1842, this being followed also in Dresden by *Der fliegende Holländer* in January 1843 and *Tannhäuser* in October 1845. *Tristan* (premiered 1865), *Die Meistersinger von Nürnberg* (1867), and the *Ring* cycle (1876) were still decades away.

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In Shakespeare's *Measure for Measure*, Vincentio, the Duke of Vienna, leaves the city, deputizing Angelo to act in his place. In accord with strict, longstanding, but generally unenforced laws, Angelo condemns to death the young gentleman Claudio, who has made his betrothed Juliet pregnant but, being financially strapped, is now unable to marry her. Implored by Claudio's sister Isabella to spare her brother's life, Angelo will do so only if Isabella, with whom he becomes smitten, will sleep with him. Meanwhile, Vincentio, disguised as a friar, learns what is going on. He has Isabella agree to the assignation with Angelo, at which time Isabella is replaced by Angelo's former fiancée Mariana, whom Angelo has jilted for lack of a proper dowry. In the end, the Duke sets things right—in accord with at least the spirit if not the absolute letter of the prevailing laws and the regulations pertinent to betrothals—by requiring Angelo to marry Mariana, reuniting Claudio and Juliet, and making Isabella his Duchess.



Minna Planer

Wagner moves the action from Vienna to the warmer climes of Italy, which he deemed a locale more in accord with his own penchant for permissiveness, the composer being much influenced at the time by, as Wagner authority Barry Millington has put it, "the radical literary and political movement known as *Junges Deutschland* (Young Germany), which rejected reactionary morality and Catholic mysticism in favour of sensual enjoyment of life." The composer's own detailed plot summary of *Das Liebesverbot* fills nearly six densely packed pages of his autobiography. The opera is set in sixteenth-century Palermo, where "an unnamed King of Sicily" has left for Naples, handing over to his appointed regent—"whom I call simply Friedrich, *with the view of making him appear as German as possible*" [emphasis added]—"full authority to exercise all the royal power in order to effect a complete reform in the social habits of his capital." (In *Measure for Measure*, the Duke, feeling he has been too lax a ruler during his fourteen-year reign, expects the deputized Angelo to tighten the reins but does not anticipate Angelo's extreme severity; he then returns to set things right.)

In *Das Liebesverbot*, Claudio and Isabella retain their Shakespearean names. Shakespeare's Mariana is Wagner's "Marianne," who turns out to have been jilted by Friedrich. Like Marianne, Isabella is a novice in the convent of the Sisters of St. Elizabeth. The Italian King never appears on stage in Wagner's opera; it is Isabella, the "novice from Palermo" (remember that changed opening-night title?), who most influences the outcome. Along the way, a carnival-song refrain warns that "Who joins us not in frolic jest/Shall have a dagger in his breast." At the end, once all is sorted out, the populace rejoices that Sicily's "merry festals please [the returning king] more/Than [Germany's] gloomy laws or legal lore." Or, as Wagner summarizes, the absent ruler "will heartily rejoice to see how ill the gloomy puritanism of Germany is suited to his hot-blooded Sicily."

Scholars tell us that in his previous opera, *Die Feen*, Wagner aligned himself firmly with the German Romantic tradition typified by such works as Weber's *Der Freischütz* and Marschner's *Der Vampyr*. Then, with *Das Liebesverbot*, Wagner concerned himself



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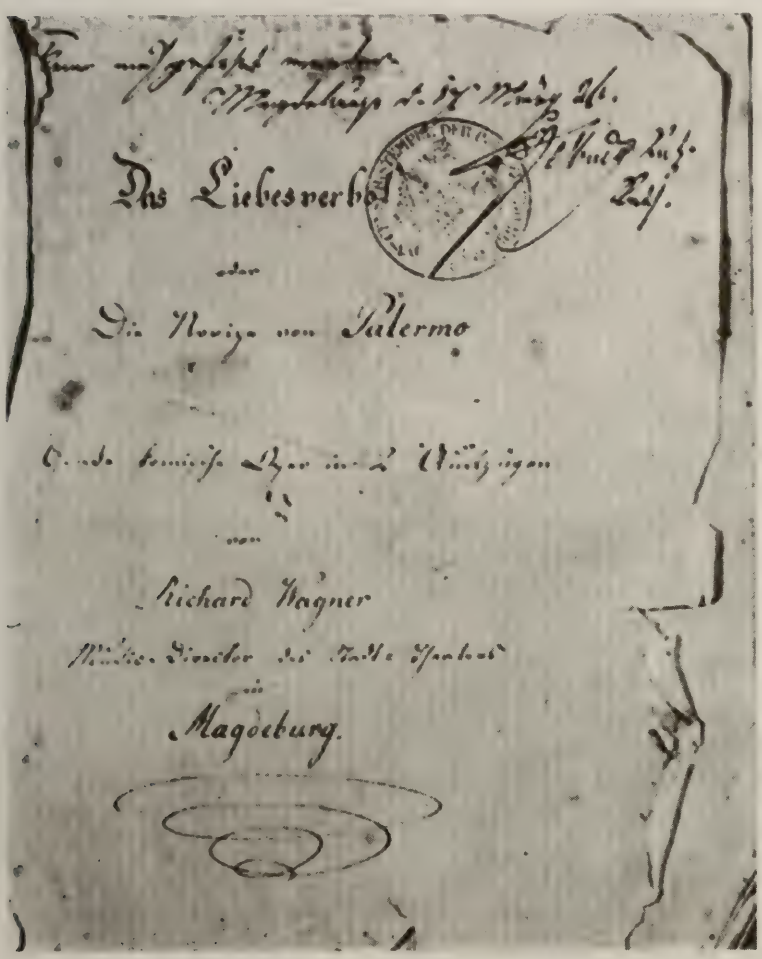
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more with such French and Italian models as Auber and Bellini. It is noteworthy that the overture to *Das Liebesverbot* is shaped and colored similarly to that of Auber's *La Muette de Portici*,* which was among the works led by Wagner when he was music director of Bechmann's theatrical company from July 1834 to March 1836, during which time he also led operas by Bellini, Hérold, Marschner, Rossini, Cherubini, Weigl, Boieldieu, Weber, Paisiello, and Spohr. Certainly this impresses upon us just how much music was in the air at that time that we don't know today. It also does much to explain why Wagner's overture to *Das Liebesverbot* sounds worlds apart—aside from brief suggestions of the as yet unwritten *Rienzi* or *Tannhäuser*—from what we generally take his musical style to be. If anything, given the lack of a proper context, audiences today will likely comprehend the *Liebesverbot* overture as more suggestive of what we hear as light New Year's Eve fare by Johann Strauss than of anything to which *Das Liebesverbot* was relevant in its own time.



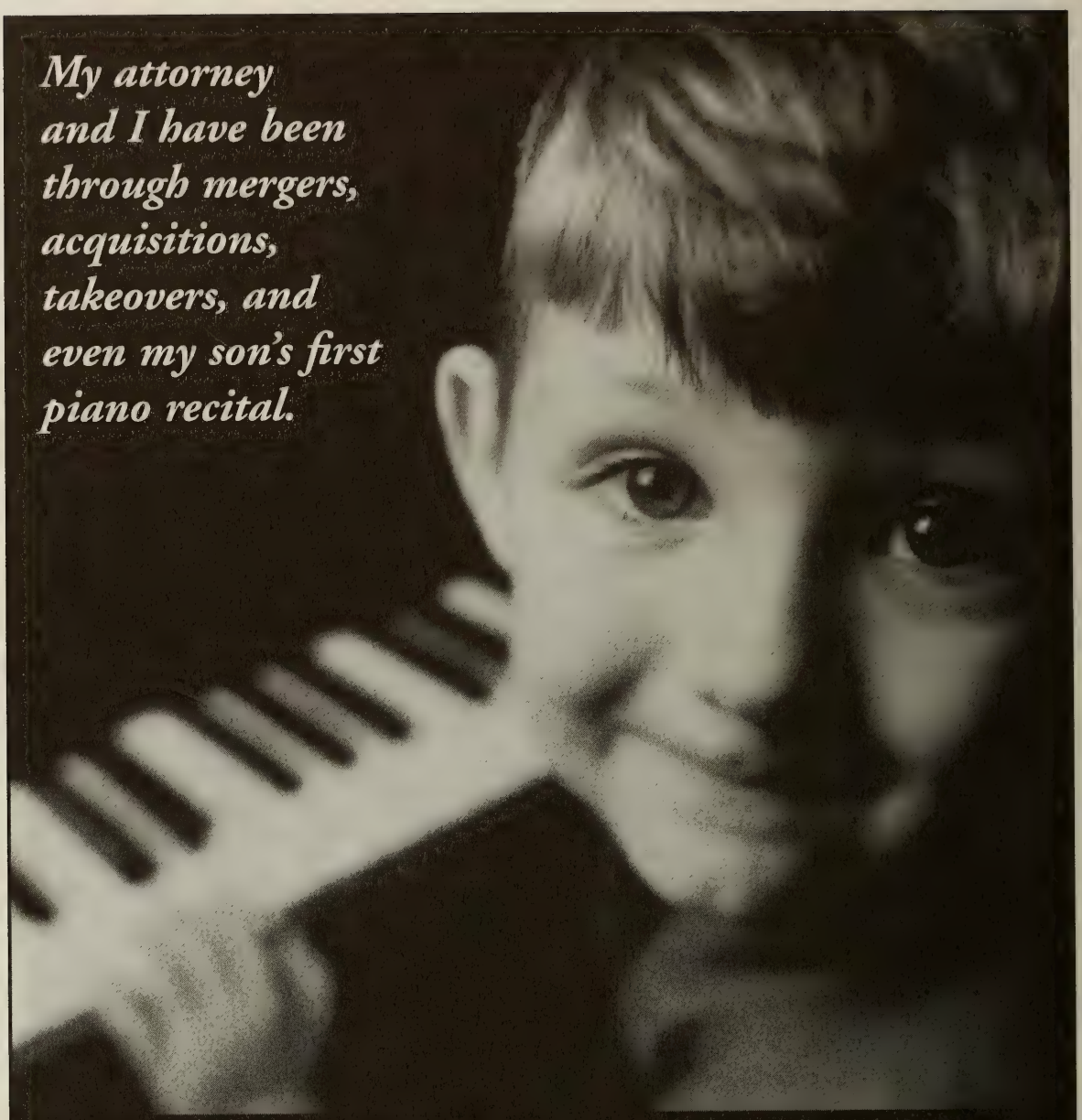
Title page of the text of "Das Liebesverbot oder Die Novice von Palermo," with the stamp of the Magdeburg censor's office, dated March 17, 1836

Following the opening volley of percussion (to begin, who among us would have expected that?), the overture to *Das Liebesverbot* employs three principal ideas: a boisterous, rollicking, fast-moving theme shouted by the full orchestra; a broad, brass-dominated pronouncement associated in the opera with Friedrich's "ban on love" and starting with the interval of a falling sixth; and a more lyrically romantic theme initiated by *espressivo* strings. The dynamic levels tend to favor *forte* and *fortissimo*, with *piano* and *pianissimo* often giving way to *crescendi*. Introduced by fanfares from the brass, the final pages would have played to Wagner's strengths as a conductor: his Magdeburg audience particularly enjoyed the young hotshot's then-novel inclination to speed up in finales.

—Marc Mandel

*You can hear Charles Munch conduct the Boston Symphony in a 1953 broadcast of the overture to Auber's *La Muette de Portici* in the BSO's recently issued twelve-disc box set, "Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000."

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Arnold Schoenberg
Suite in G for String Orchestra



Arnold Schönberg was born in Vienna on September 13, 1874 and, having changed the spelling of his name to Schoenberg after coming to the United States in 1933, died in Brentwood, a suburb of Los Angeles, California, on July 13, 1951. He composed his Suite in G for Strings between September and December 1934. Otto Klemperer led the Los Angeles Philharmonic in the first performance on May 18, 1935, on which occasion it was called "Suite in the Ancient Style." These are the first performances by the Boston Symphony Orchestra.

Before moving to California in 1934 Arnold Schoenberg and his family spent the summer at the Chautauqua Institute in upstate New York, a retreat for musicians where he met Martin Bernstein (1904-99), a musicologist on the faculty of the Music Department at New York University. Mostly they played tennis together, but towards the end of the summer, the Schoenbergs and the Bernsteins shared dinner at a restaurant in nearby Jamestown (where they could enjoy substances prohibited on Chautauqua grounds). As Bernstein tells it, on the way home in the rumble seat of the Bernstein's Model A Ford coupe (the wives sat in front), he and Schoenberg conversed about the difficulties of teaching contemporary music to students:

> I began telling Schoenberg about my persistent problem as a conductor of a string orchestra in a typical liberal arts college without an applied-music department: finding modern music that our students, intelligent but technically limited, could perform. Schoenberg asked some questions about the competency of our amateur players, and I mentioned as examples of the sort of repertory that we could handle (and that we need more of), that we had played Bloch's *Concerto grosso* and Hindemith's model of *Gebrauchmusik*, his *Fünf Stücke in der ersten Lage*, Opus 44 for strings. And I suggested that a composition by him written for us might have a widespread reception among other American school and college orchestras. There the matter was dropped, for the moment: the evening concluded in generalities.

The very next day, and somewhat puzzlingly, Schoenberg cancelled a tennis date with Bernstein, only to show him later some sketches for a suite for string orchestra. Bernstein recalled that, "He asked me a battery of questions about the abilities of our NYU players: specific idioms and devices for string playing were presented for my comments; and he showed me some measures of the sketches for evaluation of possible hazards for amateurs." Much to Bernstein's chagrin the New York University string orchestra never did perform what was to become the Suite in G for Strings, Schoenberg's first work conceived and completed in the United States. Rather it was premiered in 1935 by Otto Klemperer and the Los Angeles Philharmonic under the title *Suite in the Ancient Style*. Nevertheless, Schoenberg did acknowledge in a preface to the autograph that the composition was inspired by "impressions and perspectives on the efforts, accomplishments and successes of American college orchestras provided me by Professor Martin Bernstein of New York University."

The Suite in G for Strings is hardly a work for amateurs, though, as it requires a body of players of considerable strength and facility with a thorough knowledge of the classical string quartet repertoire, along with skilled soloists, particularly principal violin and viola. To Schoenberg's mind, however, the piece had a specific didactic purpose met in part by its solid G major tonality, seemingly worlds apart from such works as the atonal *Pierrot Lunaire* or serial Piano Pieces, Opus 23, both of which were as much theoretical



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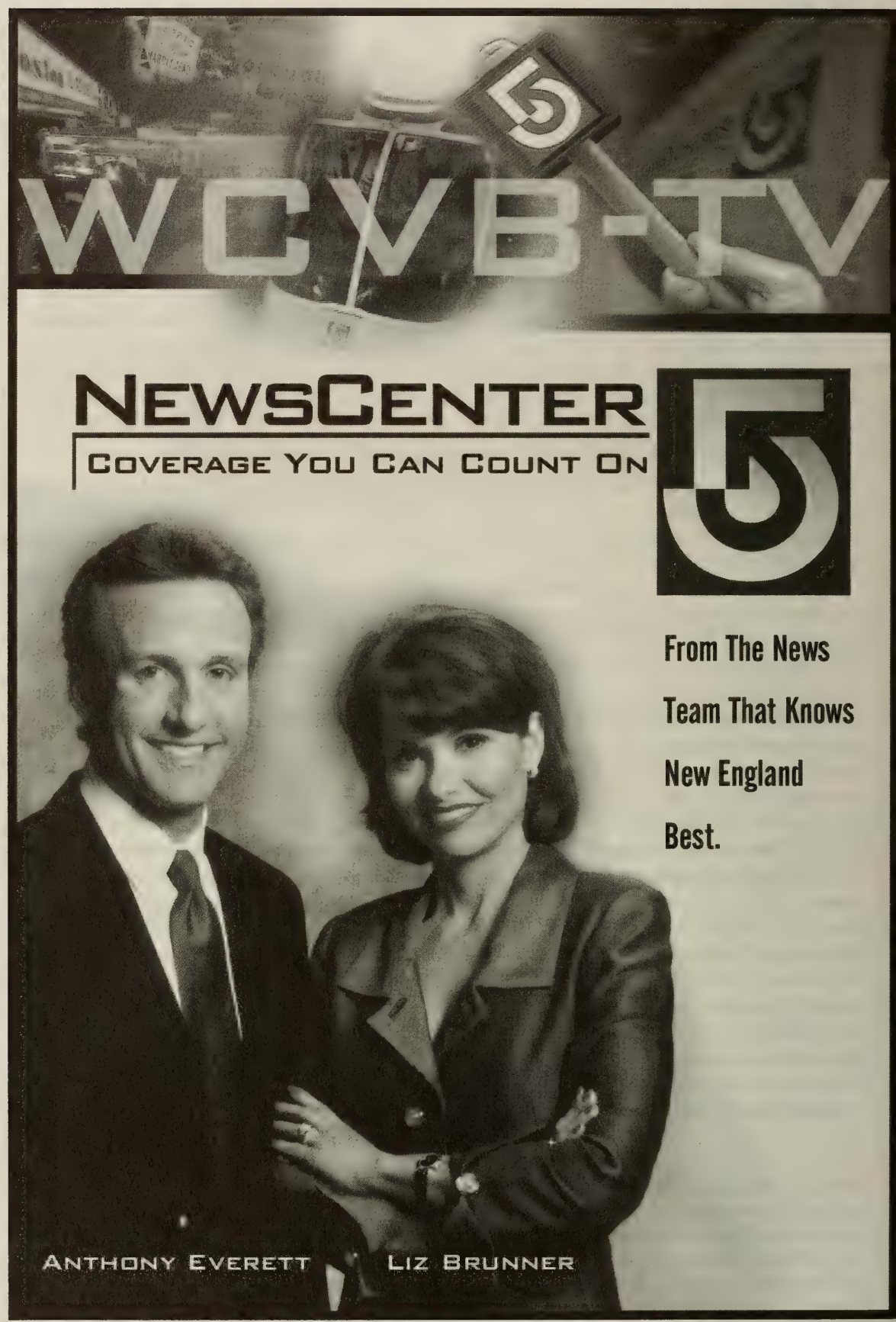
statements as expressively musical ones. Always the thinker as well as the artist, Schoenberg made clear in his (unpublished) foreword to the autograph score of the Suite in G that the specific goal of this work was to introduce the younger generation to modernism, but "without harming the students by a premature dose of 'Atonality Poison.'"

It would seem, then, that the Suite in G is an anomaly in Schoenberg's experimental and often revolutionary field. Yet when placed in context, it reveals itself as part of a constellation of conservative pieces that occupied Schoenberg from about 1928 to 1941, including his Cello Concerto (after Monn's Clavicembalo Concerto in D), the Concerto for String Quartet (after Handel's Concerto Grosso, Opus 6, No. 7) and orchestration of Bach's E-flat Prelude and Fugue, BWV 552; *Kol Nidre*, Opus 39, for narrator, chorus, and orchestra, and the Variations on a Recitative for Organ, Opus 40. While Schoenberg's preoccupation with tonality in this period was undoubtedly "an attempt to assuage his critics from all camps," as Joseph H. Auner has observed, it was also an "effort to bring [artifacts] from the past up to the current level of development to enable [them] to function in the contemporary world." Auner's view is affirmed by both the formal and tonal materials of the Suite in G for Strings and Schoenberg's own statement that "this piece represents no repudiation of what I have created up till now."

Schoenberg's models for the Suite in G for Strings are certainly classical ones, but in sonority and breadth its most immediate predecessor is Tchaikovsky's romantic Serenade for Strings, ghosts of which linger in the ringing major chords that open and close Schoenberg's suite. Moreover, both works take advantage of the unstopped or "open" strings that resonate freely in keys like G major and C major. Overall the Suite in G for Strings never strays far from its home key and upbeat major tonality, since the first, third, and fifth movements are in G major. The second and fourth movements are in E minor/major and B-flat major, keys a minor third below and above G. Moreover, if a single harmonic timbre had to be chosen to represent the Suite, it would be the consonant *divisi* thirds that characterize the string writing throughout, as opposed to dissonant intervals like seconds and sevenths that tend to suggest modernism. Schoenberg's formal choices for individual movements—an overture in the French style (consisting of a slow introduction followed by a fugue) for the first movement, a clear three-part part form for the Adagio, and dances for the remaining three movements—respectively Menuet, Gavotte, and Gigue—also communicate a strictly classical intention. Within this context, Schoenberg stretches tonal boundaries through some densely chromatic writing, but never really crosses them. Thus there is always a feeling of something about to go askew that continually rights itself before collapsing. Nevertheless, there are traces of Schoenberg's experimental proclivities in eerie passages played *col legno* (on the wood of the bow) or *sul ponticello* (on the bridge of the instrument) that are kept in check by solid dance rhythms and even phrase lengths. Such manipulation of musical materials is clearly the practical manifestation of Schoenberg's insistence that "culture can be maintained only through growth," that the Suite in G for Strings "will become a veritable teaching example of the progress that can be made within tonality, ...a stout blow I am sure, in the fight against the cowardly and the unproductive."

—Helen M. Greenwald

Helen Greenwald is chair of the Department of Music History and Musicology at the New England Conservatory of Music. In addition to her publications in scholarly journals, she has spoken to an international audience about Mozart, Verdi, and Puccini, and has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and Maggio Musicale Fiorentino. In recent summers she has spoken about opera on film, Verdi, and Wagner at the Salzburg Festival and has lectured to American tourists about Verdi at the Verona Festival in Italy.


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Dmitri Shostakovich
Symphony No. 13, Opus 113, *Babi Yar*, for bass solo, bass chorus, and orchestra, with words by Yevgeny Yevtushenko



Dmitri Dmitrievich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. His Symphony No. 13, on poems of Yevgeny Yevtushenko, was written in 1962. It was performed for the first time on December 18, 1962, with Kiril Kondrashin conducting the Moscow Philharmonic Orchestra, bass soloist Vitaly Gromadsky, the basses of the Russian A Cappella Choir, and the men's chorus of the Gnesin Musical-Pedagogical Institute in the Great Hall of the Moscow Conservatory. Eugene Ormandy led the Philadephia Orchestra in the American premiere on January 12, 1970, with Tom Krause as bass soloist. It has been played by the Boston Symphony Orchestra on two previous occasions: on August 7, 1982, at Tanglewood, under André Previn, with bass Aage Haugland and the men of the Tanglewood Festival Chorus, John Oliver, conductor; and in February 1987, under Kurt Masur, with baritone Sergei Leiferkus and the men of the Tanglewood Festival Chorus. In addition to the soloist and chorus, Shostakovich calls for a large orchestra of two flutes and piccolo, three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), two bassoons and contrabassoon (doubling third bassoon), four horns, three trumpets, three trombones, tuba, timpani, triangle, castanets, wood block, tambourine, side drum, whip, cymbals, bass drum, tam-tam, chimes, xylophone, two to four harps, piano, and strings.

When Soviet Russian composer Dmitri Dmitrievich Shostakovich described his symphonies as "tombstones," he must have had the unconventional Thirteenth ("*Babi Yar*") uppermost in his mind. One of the most disturbing, profound, and original of the prolific Shostakovich's many works for orchestra and voice, it commemorates and mourns a heinous act of mass murder. Between 1941 and 1943, during the Nazi occupation of Soviet Ukraine, it is estimated that more than 100,000 people, most of them Jews, were shot by Nazi soldiers—with the help of members of the local population—in a ravine on the outskirts of the Ukrainian capital of Kiev. (On the two days of September 29 and 30, 1941, about 34,000 Jews were slaughtered.) Ever since the horrible facts of the massacre became known, the name of the ravine—"Babi Yar," or "Old Women's Ravine"—has become synonymous with anti-Semitism and racism of all kinds.

Shostakovich was inspired to write a musical tribute to the victims after reading a poem written by the brash young Russian poet Yevgeny Yevtushenko. When the poem (entitled "*Babi Yar*") appeared in an issue of the prestigious Russian newspaper *Literary Gazette* in late 1961, Yevtushenko (b.1933) was not yet thirty, but already famous and controversial. Photogenic and charismatic, Yevtushenko had come of artistic age during "The Thaw," an exciting, turbulent, but short-lived period of cultural and political liberalization that followed the death of dictator Josef Stalin in 1953. In the late 1950s and early '60s, Yevtushenko was a prominent spokesman for a new, more idealistic generation eager to end Russia's long tradition of isolation, secrecy, and censorship.

In "Babi Yar," a poem of only 92 lines, Yevtushenko transforms a visit he made to the site—which lacked even a monument at the time—into an eloquent and emotional denunciation of anti-Semitism in Russia and elsewhere. Adopting his favorite first-person viewpoint, the poet compares himself to the victims of Babi Yar, and to other Jewish martyrs, including Dreyfus and Anne Frank. "Today I am as old in years/as all the Jewish people./Now I seem to be/a Jew" (translation by George Reavey). But what most surprised Yevtushenko's readers was the poem's accusation that Russians, and even citi-

zens of the theoretically socialist, anti-racist, and egalitarian USSR, were themselves guilty to some degree of the virulent anti-Semitism practiced by the Nazis.

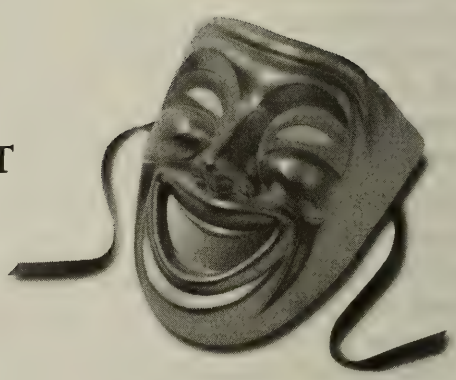
> O my Russian people!
> I know
> you
> are international to the core.
> But those with unclean hands
> have often made a jingle of your purest name.

While most Russian intellectuals knew all too well of the long and ugly history of anti-Semitism in the Russian and Soviet empires, few had ever dared to address this explosive topic in print.

As soon as he read Yevtushenko's poem, Shostakovich decided to set it to music. Although the composer—like the poet—was not himself Jewish, he had long sympathized with the difficult situation of Jews in Russia, and had already written several compositions incorporating Jewish folklore and folk music. In 1948, Shostakovich set several Jewish folk poems to music in the moving cycle *From Jewish Folk Poetry*, but he judged the material so politically sensitive that the premiere was given only after Stalin's death, in 1955. Other compositions that incorporate reference to Jewish music and themes are the Violin Concerto No. 1 and the String Quartet No. 4, also composed in the late 1940s and also withheld from performance until after Stalin's death. In *Testimony*, a book of memoirs co-authored by Solomon Volkov, Shostakovich expresses his love for Jewish folk music and observes that "I often test a person by his attitude towards Jews. In our day and age, any person with pretensions of decency cannot be anti-Semitic." For Shostakovich, Jews became a potent symbol of his own status as an artist/outsider trying to remain true to himself while living in an intolerant and repressive society.

At first, Shostakovich intended to set only "Babi Yar" to music. In late April 1962,

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he completed a "symphonic poem" for bass solo, bass chorus, and orchestra based on the poem. But so pleased was Shostakovich with the result, and so passionate about the project, that he eventually decided to expand the scope of the work to a five-movement symphony, each movement based on a Yevtushenko poem. In a letter to his close friend Isaak Glikman, a Professor at Leningrad Conservatory, Shostakovich wrote, "What draws me to [Yevtushenko's] poetry is its thoughtfulness and its undeniable humanity. All the talk about how he is 'hip,' 'a boudoir poet,' is caused mainly by envy. He is considerably more talented than many of his colleagues who occupy respectable positions."

Four of the Yevtushenko poems ("Babi Yar," "Humor," "At the Store," and "A Career") had already been published. For the fourth movement, Yevtushenko agreed to Shostakovich's request for a new poem, and produced "Fears." Although "Babi Yar" is the only one of the poems to address anti-Semitism, the others deal pointedly with other failings of the Soviet system and with totalitarianism in general: its inability to tolerate criticism ("Humor"), the burdens borne by women in an economy of perpetual shortages ("At the Store"), the legacy of Stalinist terror ("Fears"), and the hypocrisy of bureaucrats ("A Career").

As he recalled in a 1992 interview with this writer, Yevtushenko was flattered and surprised by the attention of the most famous Soviet composer, then at the height of his fame and influence.

> We were not acquainted at the time. He telephoned me and asked, as he put it, for my "kind permission" to write music to "Babi Yar." I was stunned by his call, and answered, "But of course, please." He replied joyfully, "Wonderful. The music is already written. Come and hear it." The most thrilling performance was the very first one, when Shostakovich himself sang it for me, sitting at the piano. He played and sang all the parts: the soloist, the chorus, and the orchestra. His eyes were filled with tears. The way he set the text to music amazed me. If I had been able to write music, this is exactly the music I would have written for this poem. For he had combined seemingly incompatible things: requiem, satire and sad lyricism.

Shostakovich's Thirteenth Symphony does not employ conventional symphonic form. Indeed, whether the work can really be called a symphony at all is an issue that critics and musicologists have long debated, especially since it makes no use of sonata form in any of its five movements. (As Russian musicologist Marina Sabinina has shown in her excellent book on Shostakovich's symphonies, rondo form dominates most of the musical structure.) This highly dramatic—even cinematic—piece is closer in form to an oratorio or cantata, and demonstrates the composer's long experience with writing



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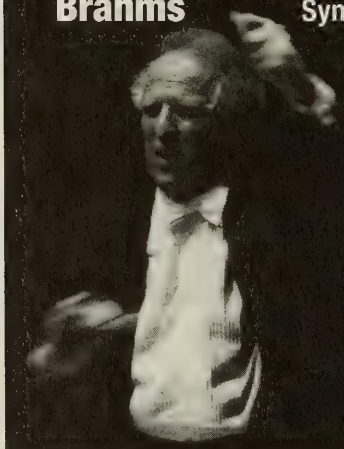
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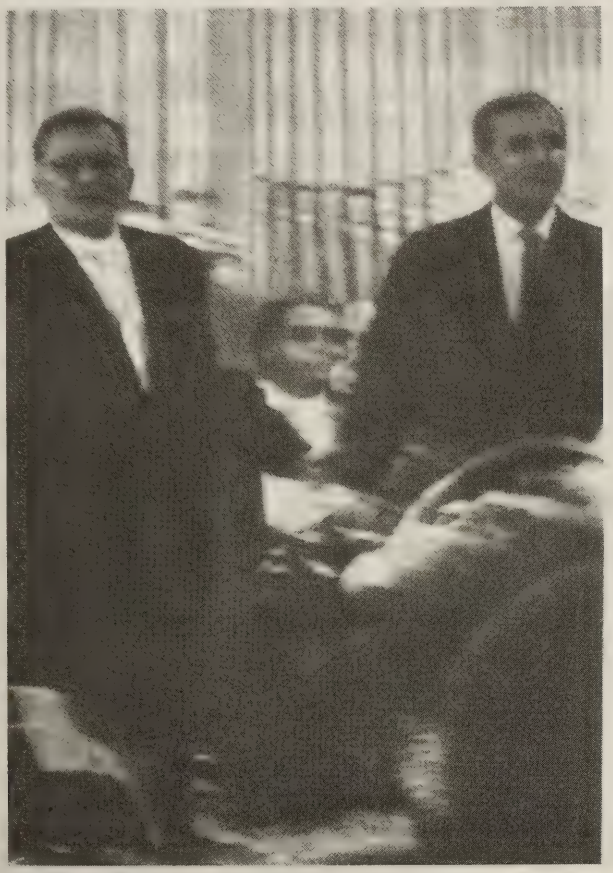
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for voices and for the stage and film. Perhaps surprisingly, Shostakovich does not make use of a unifying melodic motif linking the sections. The use of exclusively male voices (both solo and choral) in a primarily declamatory-recitative style links the Thirteenth Symphony to the traditions of Russian folk, liturgical, and operatic music, and especially to the example of Shostakovich's personal hero Modest Mussorgsky in such works as *Songs and Dances of Death* and *Boris Godunov*. The result is a musical and emotional texture of terrifying darkness, depth, realism, and intensity.



Dmitri Shostakovich and Yevgeny Yevtushenko at the premiere of the Symphony No. 13, December 18, 1962

Massive and imposing, heavy with foreboding and grief, the opening measures sound like a cold wind rattling through a graveyard, and immediately plunge us into a world of terrible suffering and injustice. The frequent use of tolling bells (heard in the first and last measures) creates a nearly religious, requiem-like atmosphere. And yet there are numerous lighthearted, sarcastic moments, especially in "Humor" and "A Career," which recall the heavily ironic "laughter-through-tears" style of the opera *Lady Macbeth of the Mtsensk District*. As is also the case in many of Shostakovich's later string quartets, the symphony ends softly and lyrically, in an ethereal spirit of repentance and forgiveness.

The widely publicized premiere of the Thirteenth Symphony in Moscow on December 18, 1962, was a seminal event in the history of Soviet culture. During the months preceding the premiere, Yevtushenko was subjected to harsh official criticism; even Soviet leader Nikita Khrushchev denounced "Babi Yar" for its anti-Soviet sentiments. Shostakovich was summoned to a meeting by Party officials unhappy with the dangerously critical tone of the texts and was urged to call off the upcoming performance. But this time, the sometimes malleable composer refused to give in, and Khrushchev allowed the premiere to go ahead, largely because he feared criticism from abroad, since many foreign correspondents and diplomats would be in attendance. "If after the performance of the symphony the audience hoots and spits at me, don't try to defend me. I will endure it all," Shostakovich said to Isaak Glikman beforehand.

Kiril Kondrashin, who conducted, later called the premiere "a triumph that almost caused a political demonstration. At the end of the first movement the audience started to applaud and shout hysterically. The atmosphere was tense enough as it was, and I waved at them to calm down. We started playing the second movement at once, so as not to put Shostakovich into an awkward position." Although there was a long and thunderous standing ovation in the hall at the end of the performance, the Moscow press didn't print a single word about the premiere, having been ordered to remain silent by the regime.

Nor did the controversy end there. Several weeks after the premiere, Yevtushenko finally yielded to intense official pressure by publishing an altered version of the text

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of "Babi Yar"—apparently without consulting with Shostakovich first. The new version softened the more pointed original focus on the victims of anti-Semitism by adding forty new lines. The revised version replaces the poet's identification with murdered old men and children with conventional Soviet patriotism and pride in the victory over fascism. Because it appeared certain that further performances and publication of the Symphony No. 13 would be forbidden unless corresponding changes were made to the text of the vocal parts, in the score Shostakovich reluctantly replaced eight lines of the original version of "Babi Yar" with eight from the revised one. The most significant change came at the beginning of the text. The original lines, sung by the bass soloist ("Here I perish crucified, on the cross,/and to this day I bear the scars of nails") were replaced with "Here Russians and Ukrainians lie/Together in the same earth." This version was performed on February 10 and 11, 1963, and was published by Muzyka State Publishers in 1984 in volume nine of the official Soviet Collected Works of Shostakovich, although current recording and performance practice generally restores the original lines.

—Harlow Robinson

Harlow Robinson, Professor of Modern Languages and History at Northeastern University, has written on Russian music and culture for the *New York Times*, *Los Angeles Times*, *Opera News*, *Dance*, and other publications. He is author of *The Last Impresario: The Life, Times and Legacy of Sol Hurok* and editor/translator of *Selected Letters of Sergei Prokofiev*. His book *Sergei Prokofiev: A Biography* will be reissued this spring by Northeastern University Press.



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SHOSTAKOVICH, Symphony No. 13, Opus 113, "Babi Yar"
Poems by Yevgeny Yevtushenko

I. Babi Yar (Adagio)

CHORUS

Nad Babyim Yarom pamyatnikov nyet.
Krutoy obryv, kak gruboye nadgrobye.

Mne strashno.
Mne sevodnya stolko let,
Kak samomu yevreiskomu narodu.

Over Babi Yar there are no monuments.
The steep precipice is like a crude gravestone.
I am terrified.
I am as old today
As all Jewish people.

SOLO

Mne kazhetsya seychas—ya iudey.
Vot ya bredu po drevnemu Egiptu.
A vot ya, na kreste raspyaty, gibnu.
I do sikh por na mne—sledy gvozdey.

Mne kazhetsya, shto Dreifus—eto ya.
Meshchanstvo— moy donoschik i sudya.
Ya za reshotkay. Ya popal v koltso,
Zatravlennyi, oplyovannyi, obolgannyi.
I damochki s brusselskimi oborkami,
Vizzha, zontami tychut mne v litso.

Mne kazhetsya, ya—malchik v Belostoke.

Now I imagine that I'm a Jew.
Here I wander through ancient Egypt.
And here, on the cross, crucified, I perish.
And still I have on me the marks of the nails.
I imagine myself to be Dreyfus.
The Philistine—my informer and judge.
I am behind bars. I am surrounded,
Persecuted, spat on, slandered.
And dainty ladies in Brussels frills,
Squealing, poke their parasols into my face.
I imagine myself the boy from Belostok.

CHORUS

Krov lyotsya, rastekayas po polam,
Beschinstvuyut vozhdi traktirnoy stoiki

I pakhnut vodkoy s lukom popolam.

Blood flows, running over the floors.
The rabble-rousers in the tavern commit their outrages
Reeking of vodka and onions, half and half.

SOLO

Ya, sapogom otbroshennyi, bessileny.
Naprosno ya pogromshchikov molyu.

Kicked by a boot, I lie helpless.
In vain I plead with the pogrom-makers.

CHORUS

Pod gogot, "Bey zhidov, spasai Rossiyu!"
Labaznik izbivayet mat moyu.

Accompanied by jeers—"Beat the Yids, save Russia!"
A grain merchant batters my mother.

SOLO

O russki moy narod! Ya znayu ty
Po sushchnosti internazionalen.
No chasto te, chyi ruki nechisty
Tvoim chisteishim imenem bryatsali.
Ya znayu dobrotu moyei zemli.
Kak podlo, shto i zhilochkoi ne drognuv,
Antisemity narekli sebya

O my Russian people! I know you
Are innately international
But often those whose hands were vile
In vain used your purest name.
I know the goodness of my land.
What base lowness—without a quiver of a vein
The anti-Semites proclaimed themselves

SOLO & CHORUS

"Soyuzom Russkovo Naroda!"

"The Union of the Russian People!"

SOLO

Mne kazhetsya ya—eto Anna Frank,
Prozrachnaya, kak vetochka v aprele,
I ya lyublyu, i mne ne nado fraz,
No nado, shtob drug v druga my smotreli.
Kak malo mozhno videt, obonyat!
Nelzya nam listyev
I nelzya nam neba,
No mozhno ochen mnogo—eto nezhno
Drug druga v tyomnoy komnate obnyat.

I imagine myself as Anne Frank,
Transparent as a sprig in April,
And I love, and have no need for phrases,
But I do need for us to gaze into each other.
How little one can see, or smell!
Leaves—we cannot have,
Sky—we cannot have,
But there is so much we can have—
To embrace tenderly in a darkened room.

CHORUS

Syuda idut!

They're coming!

SOLO

Ne boysya, eto guly
Samoy vesny. Ona syuda idyot.
Idi ko mne,
Dai mne skoreye guby.

Don't be afraid, those are the blooming sounds
Of spring itself. It's coming here.
Come to me,
Quickly, give me your lips.

CHORUS

Lomayut dver!

They're breaking the door!

SOLO

Nyet, eto ledokhod...

No, it's the ice breaking...

CHORUS

Nad Babyim Yarom shelest dikikh trav
Derevya smotryat grozno, po-sudeiski
Zdes molcha vsyo krichit, i, shapku snyav,
Ya chuvstvuyu, kak medlenno sedeyu.

Over Babi Yar the wild grasses rustle,
The trees look sternly as if in judgment.
Here everything screams silently and, taking off my hat,
I feel I am slowly turning gray.

SOLO

I sam ya, kak sploshnoy bezzvuchny krik
Nad tysyachami tysyach pogrebyonnykh
Ya—kazhdy zdes rasstrelyanny starik.
Ya—kazhdy zdes rasstrelyanny rebyonok.
Nichto vo mne pro eto ne zabudet.

And I myself am one long soundless cry.
Above the thousand thousands buried here.
I am every old man here shot dead.
I am every child here shot dead.
Nothing in me will ever forget this.

CHORUS

"Internatsional" pust progremit,
Kogda naveki pokhoronen budet
Posledni na zemle antisemit.

The "Internationale"—let it thunder
When forever will be buried
The last of the anti-Semites on earth.

SOLO

Yevreiskoy krovi nyet v krovi moyei,
No nenavisten zloboy zaskoruzloy
Ya vsem antisemitam, kak yevrei.

There is no Jewish blood in mine,
But I am adamantly hated
By all anti-Semites as if I were a Jew.

CHORUS

I potomu ya—nastoyashchy russki!

That is why I am a true Russian!

Please turn the page quietly, and only after the music has stopped.

II. Humor (Allegretto)

	SOLO
Tsari, koroli, imperatory,	Tsars, kings, emperors,
Vlastiteli vsei zemli,	Rulers of the world,
Komandovali paradami,	Commanded parades,
No yumorom, no yumorom ne mogli.	But humor—humor they could not.
V dvortsy imenitykh osob,	To the palaces of the eminent
Vse dni vozlezhashchikh vykholenno	Who, well groomed, all day reclined
Yavlyalsya brodyaga Ezop,	Came the vagabond Aesop
I nishchimi oni vyglyadeli.	And before him all appeared impoverished.
	CHORUS
Yavlyalsya brodyaga Ezop,	Came the vagabond Aesop
I nishchimi oni vyglyadeli.	And before him all appeared impoverished.
	SOLO
V domakh, gde khanzha nasledil	In homes where a hypocrite left traces
Svoimi nogami shchuplymi,	Of his puny feet,
Vsyu poshlost Khodzha Nasreddin	All this banality Hadji Nasr-ed-Din
Sshibal, kak shakhmaty, shutkami.	Swept aside with his jokes as one would clear a chessboard.
Vsyu poshlost Khodzha Nasreddin	All this banality Hadji Nasr-ed-Din
Sshibal, kak shakhmaty, shutkami.	Swept aside with his jokes as one would clear a chessboard.
Khoteli yumor kupit.	They wanted to buy humor.
	CHORUS
Da tolko evo ne kupish!	Only he cannot be bought!
	SOLO
Khoteli yumor ubit.	They wanted to kill humor.
	CHORUS
A yumor pokazyval kukish.	But humor thumbed his nose.
	SOLO
Borotsya s nim—delo trudnoye,	To battle him is a tough business,
Kaznili evo bez konsta.	They executed him endlessly.
	CHORUS
Evo golova otrublennaya	Humor's severed head
Torchala na pike streltsa.	Was stuck on a warrior's pike.
	SOLO
No lish skomoroshyi dudochki	Just when the buffoons' pipes
Svoy nachinali skaz,	Would start their tale
On zvonko krichal: "Ya tutochki."	He would brightly cry: "I'm here."
	CHORUS
"Ya tutochki!"	"I'm here!"
	SOLO
"Ya tutochki!"	"I'm here!"
	SOLO & CHORUS
I likho puskalsya v plyas.	And he would break into a dashing dance.

SOLO

V potryopannom kutsem paltishke
Ponuryas i slovno kayas,
Prestupnikom politicheskim
On, poymannyi, shol na kazn.
Vsem vidom pokornost vykazyval,
Gotov k nezemnomu zhityu,
Kak vdrug iz paltishka vyskalzyval

Rukoy makhal.

In a threadbare scanty coat,
Crestfallen and as if repenting,
Caught as a political prisoner
He would go to his execution.
His appearance displayed obedience,
Ready for his life hereafter,
When suddenly he would slip out of his coat
Waving his hand.

SOLO & CHORUS

I tyu-tyu!

And bye-bye!

SOLO

Yumor pryatali v kamery,
Da chorta s dva udalos.

They hid humor in cells,
But like hell they succeeded.

SOLO & CHORUS

Reshotki i steny kamennyye
On prokhodil naskvoz.

Iron bars and stone walls
He would pass right through.

SOLO & CHORUS

Otkashlivayas prostuzhenno,
Kak ryadovoy boyets
Shagal on chastushkoy-prostushkoy
S vintovkoy na Zimni dvoryets.

Cleaning his throat from the cold,
Like an ordinary soldier
He marched as a simple ditty
With a rifle for the Winter Palace.

SOLO

Privyk on ko vzglyadam sumrachnym
No eto yemu ne vredit,
I sam na sebya s yumorom
Yumor poroy glyadit.
On vechen.

He is used to stern glances,
But it does not hurt him.
And humor looks upon himself
At times with humor.
He is everlasting.

CHORUS

Vechen.

Everlasting.

SOLO

On lovok.

He is smart.

CHORUS

Lovok.

Smart.

SOLO

I yurok.

And nimble.

CHORUS

I yurok.

And nimble.

SOLO

Proydyot cherez vsyo, cherez vsekh.

He will walk through everything and everybody.

SOLO & CHORUS

Itak, da slavitsya yumor!
On—muzhestvennyi chelovek.

And so, glory to humor!
He is a courageous fellow.

Please turn the page quietly, and only after the music has stopped.

III. In The Store (Adagio)

Kto v platke, a kto v platochke,
Kak na podvig, kak na trud,
V magazin poodinochke
Molcha zhenshchiny idut.

O, bidonov ikh bryatsanye,
Zvon butylok i kastrul.

Pakhnet lukom, ogurtsami
Pakhnet sousom "Kabul."

Zyabnu, dolgo v kassu stoya,
No pokuda dvizhus k ney,
Ot dykhanya zhenshchin stolkikh
V magazine vsyo teplei
Oni tikho podzhidayut,
Bogi dobryye semyi
I v rukakh oni szhimayut.
Dengi trudnyye svoi.

Oni tikho podzhidayut
Bogi dobryye semyi
I v rukakh oni szhimayut.
Dengi trudnyye svoi.

Eto zhenshchiny Rossii,
Eto nasha chest i sud.
I beton oni mesili,
I pakhali, i kosili.
Vsyo oni perenosili,
Vsyo on perenesut.

Vsyo oni perenosili,
Vsyo on perenesut.

Vsyo na svete im posilno,
Skolko sily im dano.

Ikh obschityvat postydno,
Ikh obveshivat greshno.

I, v karman pelmeni sunuv,
Ya smotryu, surov i tikh,
Na ustalyye ot sumok
Ruki pravednyye ikh.

SOLO
Some in shawls, some in kerchiefs,
As if to a heroic feat or labor
Into the store one by one
Women silently enter.

CHORUS
O, the clanking of the cans,
The clanging of the bottles and saucepans
The smell of onions and cucumbers,
The smell of the "Kabul" sauce.

SOLO
I shiver queuing for the cashier
But as I keep moving closer
From the breathing of so many women
It gets warmer in the store.
They wait silently,
The family's kind gods,
As they clutch in their hands
The hard-earned money.

CHORUS
They wait silently,
The family's kind gods,
As they clutch in their hands
The hard-earned money.

SOLO
These are women of Russia,
They are our honor and our conscience.
They have mixed concrete
And plowed and reaped.
They have endured everything,
They will endure everything.

CHORUS
They have endured everything,
They will endure everything.

SOLO
Everything on earth is possible for them,
They have been given so much strength.

SOLO & CHORUS
It is shameful to short-change them.
It is sinful to short-weigh them.

SOLO
And, shoving dumplings into my pocket,
I look, solemn and quiet,
At their weary from shopping
Saintly hands.

IV. Fears (Largo)

CHORUS

Umirayut v Rossii strakhi,
Slovno prizraki prezhnikh let.
Lish na paperti, kak starukhi,

Koye gde eshcho prosyat khleb.

In Russia fears are dying
Like the ghosts of yesteryears.
Only on church steps here and there
like old women
They are begging for bread.

SOLO

Ya ikh pomnyu vo vlasti i sile
Pri dvore torzhestvuyushchei lzhi.
Strakhi vsyudu kak teni skolzili,
Pronikali vo vsye etazhi.
Potikhonku lyudei priruchali
I na vsyo nalagali pechat.
Gde molchat by, krichat priruchali,

I molchat, gde by nado krichat.

Eto stalo sevodnya dalyokim,
Dazhe stranno i vspomnit teper.
Tayinyi strakh pered chyim to donosom.
Tayinyi strakh pered stukom v dver.
Nu, a strakh govorit s inostrantsem,
S inostrantsem to shto, a s zhenoy.

Nu, a strakh bezotchyotnyi ostatsya
Posle marshei vdvoyom s tishinoy.

I remember fears being in power and force
At the court of triumphant lie.
Fears like shadows slithered everywhere,
Infiltrated every floor.
Gradually they tamed the people
And on everything affixed their seal.
Where silence should be, they taught
screaming,
They taught silence, where shouting
would be right.
This, today, has become distant,
It is strange even to recall it now.
The secret fear at someone informing,
The secret fear at a knock at the door.
Then, a fear to speak to a foreigner;
Foreigner—nothing, even with one's
own wife.
And unaccountable fear, after marches,
To remain alone with silence, eye to eye.

CHORUS

Ne boyalis my stroit v meteli,
Ukhodit pod snaryadami v boy,
No boyalis poroyu smertelno
Razgovarivat sami s soboy.
Nas ne sbili i ne rastili,
I nedarom seichas vo vragakh
Pobedivshaya strakhi Rossiya

Yeshcho bolshi rozhdayet strakh.

We did not fear to build in snowstorms,
To march into battle under fire,
But we deathly feared at times
To talk to ourselves.
We did not get demoralized or corrupted,
And it is not without reason
That Russia, having conquered her own
fears,
Spreads even greater fear in her enemies.

SOLO

Strakhi novyye vizhu svetleya,
Strakh neiskrennim byt so stranoy,
Strakh nepravdoy unizit idei,
Shto yavlyayutsya pravdoy samoy.
Strakh fanfarit do odurenya,
Strakh chuzhiye slova povtoryat,
Strakh unizit drugikh nedoveryem
I chrezmerno sebe doveryat.

I see new fears arising,
The fear of being insincere to the country,
The fear of degrading the ideas
That are truth in themselves,
The fear of bragging until stupor,
The fear of repeating someone else's word
The fear of belittling others with distrust
And to trust oneself excessively.

CHORUS

Umirayut v Rossii strakhi.

In Russia fears are dying.

SOLO

I kogda ya pishu eti stroki
I poroyu nevolno speshu,
To pishu ikh v yedinstvennom strakhe
Shto ne v polnuyu silu pishu.

As I write these lines,
And at times unwittingly hurry,
I write them with the single fear
Of not writing at full speed.

Please turn the page quietly.

V. Career (Allegretto)

Tverdili pastyri, shto vreden
I nerazumen Galilei.

Shto nerazumen Galilei,
Shto nerazumen Galilei.

No, kak pokazyvayet vremya,
Kto nerazumnei, tot umnei.

Kto nerazumen, tot umnei,
Kto nerazumen, tot umnei.

Uchonyi, sverstnik Galileya,
Byl Galileya ne glupeye.

Byl Galileya ne glupeye,
Byl Galileya ne glupeye.

On znal, shto vertitsya zemlya,
No u nevo byla semya.

No u neva byla semya,
No u nevo byla semya.

I on, sadyas s zhenoy v karetu,

Svershiv predatelstvo svoyo,
Schital, shto delayet karyeru,

A mezhdu tem gubil evo.

A mezhdu tem gubil evo,
A mezhdu tem gubil evo.

Za osoznaniye planety
Shol Galilei odin na risk,
I stal velikim on.

I stal velikim on.

Vot eto

SOLO
The clergy maintained that Galileo
Was a wicked and a senseless man.

CHORUS
Galileo was senseless,
Galileo was senseless.

SOLO
But, as time demonstrated,
He who is senseless is much wiser.

CHORUS
He who is senseless is much wiser,
He who is senseless is much wiser.

SOLO
A fellow scientist of Galileo's age
Was no less wiser than Galileo.

CHORUS
Was no less wiser than Galileo,
Was no less wiser than Galileo.

SOLO
He knew that the earth revolved,
But—he had a family.

CHORUS
But—he had a family,
But—he had a family.

SOLO
And he, stepping into a carriage with his wife,
Having accomplished his betrayal,
Considered himself advancing his career,
Whereas he undermined it.

CHORUS
Whereas he undermined it,
Whereas he undermined it.

SOLO
For his assertion of our planet
Galileo faced the risk alone
And became truly great.

CHORUS
And became truly great.

SOLO
Now this

	SOLO & CHORUS
Ya ponimayu—karyerist.	To my mind, this is a true careerist.
	CHORUS
Itak, da zdravstvuyet karyera!	Thus—salute to the career!
Kogda karyera takova,	When the career is similar
Kak u Shekspira i Pastera,	To Shakespeare and Pasteur,
Nyutona i Tolstovo,	Newton and Tolstoy,
I Tolstovo.	And Tolstoy.
	SOLO
Lva?	Leo?
	CHORUS
Lva!	Leo!
Zachem ikh gryazyu pokryvali?	Why mud was flung at them?
Talant, talant, kak ni kleimi.	Talent is talent, brand them as one may.
	SOLO
Zabyty te, kto proklinali.	Those who cursed them are forgotten.
	CHORUS
No pomnyat tekh, kovo klyali,	But the accursed are remembered well,
No pomnyat tekh, kovo klyali.	But the accursed are remembered well.
	SOLO
Vse te, kto rvalis v stratosferu,	All those who yearned for the stratosphere,
Vrachi, shto gibli ot kholer,	The doctors who perished fighting cholera,
Vot eti delali karyeru!	They were pursuing a career!
	SOLO & CHORUS
Ya s ikh karyer beru primer.	I take as an example their careers.
	SOLO
Ya veryu v ikh svyatuyu veru.	I believe in their sacred belief.
Ikh vera—muzhestvo moyo.	Their belief is my courage.
Ya delayu sebe karyeru	I pursue my career
Tem, shto ne delayu evo!	By not pursuing it!

Translation and transliteration by Valeria Vlazinskaya



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More . . .

The vast Wagner literature is constantly growing, but the most important books remain generally available even as they go in and out of print. If you know where to look, they also show up frequently either used or remaindered. Ernest Newman's indispensable four-volume *Life of Richard Wagner* has been reprinted in paperback (Cambridge University Press). Wagner's autobiography, *My Life*, is available in an English translation by Mary Whittall (Cambridge University paperback). Robert W. Gutman's *Richard Wagner: The Man, his Mind, and his Music* is a particularly good modern biography (Harvest paperback). Also very good is Curt von Westernhagen's *Wagner: A Biography*, translated by Mary Whittall (Cambridge University paperback). Ernest Newman's *The Wagner Operas* (published originally in England as *Wagner Nights*) offers detailed historical and musical analysis of Wagner's operas from *The Flying Dutchman* through *Parsifal* (Knopf). Newman's *Wagner as Man and Artist*, a single-volume "psychological estimate" (Newman's own phrase), is still important, even though it was written early in the century, when much crucial research material was unavailable (Limelight paperback). *The New Grove Wagner*, in the series of volumes drawn from The New Grove Dictionary of Music and Musicians (1980 edition), is a good concise introduction (Norton paperback). The original Grove article was by Wagner scholars Carl Dahlhaus, Curt von Westernhagen, and Robert Bailey; the Norton paperback is a revised version with added material by John Deathridge. The article in the revised edition of Grove (2001) is by Barry Millington, who has also edited *The Wagner Compendium: A Guide to Wagner's Life and Music* (Schirmer). Bryan Magee's thoughtful and thought-provoking *Aspects of Wagner* has appeared in a revised and expanded edition (Oxford University paperback). *Wagner on Music and Drama*, edited by Albert Goldman and Evert Sprinchorn, offers a representative sampling of Wagner's own writings in the time-honored translations of William Ashton Ellis (Da Capo paperback). *Wagner: A Documentary Study*, compiled and edited by Herbert Barth, Dietrich Mack, and Egon Voss, is an absorbing and fascinating collection of pictures, facsimiles, and prose, the latter drawn from the writings and correspondence of Wagner and his contemporaries (Oxford University Press; out of print, but well worth seeking). An intriguing recent volume is the *Wagner Handbook* edited by Ulrich Müller and Peter Wapnewski, in a translation introduced and edited by John Deathridge. This includes a wide variety of essays on the history of research into Wagner's life, on the composer's works and their reception, and on Wagner's persona and influence as both composer and writer (Harvard University Press). Other relatively recent additions to the Wagner bibliography include Derek Watson's *Richard Wagner* (Schirmer), Martin

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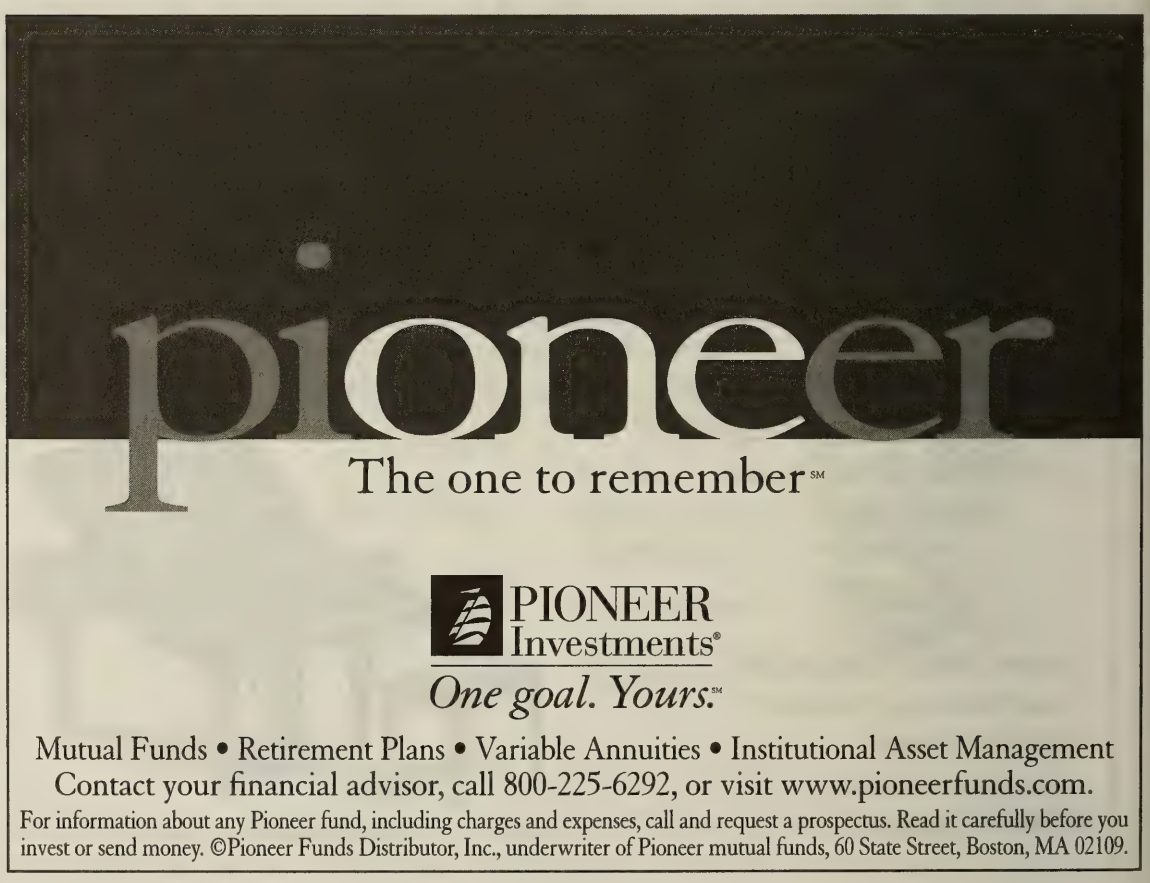


Gregor-Dellin's *Richard Wagner: His Life, his Work, his Century* (Harcourt, Brace, Jovanovich), and *The Wagner Companion*, a useful collection of essays assembled by Peter Burbridge and Richard Sutton (Cambridge University paperback).

Wagner's two early operas, *Die Feen* and *Das Liebesverbot*, are available on compact disc in live performances from 1983 led by Wolfgang Sawallisch (Orfeo). Though it is not currently listed, Sawallisch has recorded the overture to *Das Liebesverbot* with the Philadelphia Orchestra (EMI, also including the overture to *Rienzi*, *A Faust Overture*, and Hans Werner Henze's orchestration of the *Wesendonck Lieder* with mezzo-soprano Marjana Lipovšek). The only recording of the *Liebesverbot* Overture in the current catalogue has Alfred Scholz leading the Slovak Philharmonic (Point Classics, with music from *The Flying Dutchman*, *Meistersinger*, *Parsifal*, and *Tannhäuser*).

—Marc Mandel

None of the biographies of Schoenberg currently available in English is especially comprehensive. A good introduction to the composer and his music is Oliver Neighbor's article from the 1980 edition of the New Grove Dictionary of Music and Musicians; this is available together with the Grove articles on Berg by George Perle and on Webern by Paul Griffiths as *The New Grove Second Viennese School* (Norton paperback). Neighbor's very slightly revised article is also included in the more recent edition of The New Grove (2001). Charles Rosen's insightful *Arnold Schoenberg* is another good but brief biography of the composer (University of Chicago paperback). Older biographies by Willi Reich and H.H. Stuckenschmidt are out of print but may be obtainable at used bookstores. The writings of Arnold Schoenberg collected in *Style and Idea*, translated by Leo Black and edited by Leonard Stein, are of foremost importance to anyone with a serious interest in the composer and his aesthetic (University of California paperback). *Schoenberg and his World*, a collection of essays by leading scholars including Leon Bot-



stein, J. Peter Burkholder, and others and edited by Walter Frisch, is a useful recent book (Princeton University paperback). Frisch's *The Early Works of Arnold Schoenberg* (University of California paperback) and Bryan Simms's *The Atonal Music of Arnold Schoenberg* (Oxford University Press) are detailed studies of his music, but neither covers the period of the Suite in G. The website of the Schoenberg Institute, www.schoenberg.at, is particularly comprehensive. The Suite in G is one of Schoenberg's most out-of-the-way scores, and has not been recorded as often as most of his other music. Recordings of the Suite include John Mauceri's with the Berlin Radio Symphony Orchestra (Decca "Entartete Musik," with the Chamber Symphony No. 2 and the Theme and Variations for orchestra, Opus 43b) and Norman del Mar's with the London Philharmonic Orchestra (a two-for-one EMI "double fforte," also including the composer's *Gurrelieder*).

—Robert Kirzinger

Shostakovich's career and music have been the subject of numerous significant publications in English in recent years. Despite continuing controversy over the exact nature of the editor's relationship with the composer, and the source of some of the material the volume contains, *Testimony: The Memoirs of Dmitri Shostakovich* as related to and edited by Solomon Volkov remains a basic and fascinating text in Shostakovich studies (Proscenium). Based in part on the revelations contained in *Testimony* is Ian MacDonald's highly impressionistic and at times fanciful *The New Shostakovich*, which interprets the music in a highly political way (Northeastern University Press, out of print). Elizabeth Wilson's enlightening and carefully assembled *Shostakovich: A Life Remembered* compiles interviews with many musicians and cultural figures who knew the composer personally to produce a complete and nuanced portrait (Princeton University paperback). More polemical is *Shostakovich Reconsidered*, written and edited by Allan B. Ho and Dmitry Feofanov, an anthology of interviews, articles, and documents related to the composer's political and artistic activity (Toccata Press). A recent addition to the literature is Laurel E. Fay's extremely detailed but dry *Shostakovich: A Life* (Oxford University Press). Recommended recordings of the Symphony No. 13, *Babi Yar*, include those by Kiril Kondrashin and the Moscow Philharmonic, who gave the premiere (Russian Disc), Maxim Shostakovich, the composer's son, with the Prague Symphony Orchestra (Supraphon), and Mstislav Rostropovich with the National Symphony Orchestra (Erato). The recording by Kurt Masur with the New York Philharmonic, baritone Sergei Leiferkus, and the New York Choral Artists Men's Voices also has Yevgeny Yevtushenko reading two of his poems.

—Harlow Robinson

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Gennady Rozhdestvenksy



Russian conductor Gennady Rozhdestvensky is the son of two famous musicians. He received his musical education at the Moscow Conservatoire, studying conducting with his father and piano with Lev Oborin. While still a student there, he made his debut at the age of twenty with Tchaikovsky's *Sleeping Beauty* at the Bolshoi Theatre. By the time he graduated he was already well-known as a conductor both in the USSR and abroad. From 1951 to 1961 he was staff conductor and from 1964 to 1970 principal conductor of the Bolshoi Theatre. There, among other things, he conducted the Russian premieres of Britten's *A Midsummer Night's Dream* and Khatchaturian's *Spartacus* as well as the Bolshoi premiere of Prokofiev's *War and Peace*. It was on a tour with the Bolshoi Ballet that he made his British debut in 1956, the first of more than eighty visits to date. Other principal conductorships have included the All-Union Radio and TV Orchestra, the Stockholm Philharmonic Orchestra, the BBC Symphony Orchestra, the Vienna Symphony Orchestra, the USSR Ministry of Culture Orchestra, and the Moscow Chamber Opera, of which he was also a founder. He is a regular guest with major orchestras in Europe, North America, and Japan, also occasionally conducting opera in leading houses. He is known for his very broad repertoire and a wide knowledge of art and cultural history, reflected in the more than 500 recordings he has made for numerous companies. Gennady Rozhdestvensky appears as a pianist in four-hand recitals with his wife, Viktoria Postnikova. Himself a composer, he also researches, arranges, edits, and orchestrates works of a wide range of composers. He is also active in commissioning new works and advising and promoting contemporary composers. Mr. Rozhdestvensky taught conducting for many years at the Moscow Conservatoire. He has received awards from the Swedish Academy and in 1996 was presented with a Russian award by President Boris Yeltsin. At the beginning of the 2000-01 season he accepted an invitation to become artistic director of the Bolshoi Theatre (both the Ballet and Opera companies), the first such appointment in the theater's history. Gennady Rozhdestvensky made his Boston Symphony debut leading two programs in March and April 1978, subsequently appearing with the orchestra in a wide range of Russian and other repertory both at Tanglewood and Symphony Hall, most recently in January 2001 to lead music of Tchaikovsky, Scriabin, and Prokofiev.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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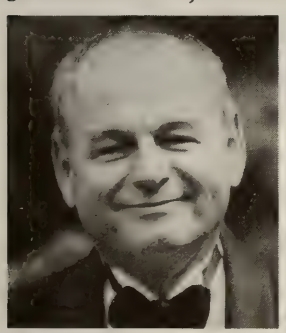
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Sergei Aleksashkin



Making his Boston Symphony Orchestra debut at these concerts, Russian bass Sergei Aleksashkin graduated from the Saratov Conservatory in 1982, later studying in Italy for two years at the Teatro alla Scala. In 1989 he joined the Kirov Opera, with which he tours regularly. He first performed in Britain in 1991 at the Edinburgh Festival; he sang with Plácido Domingo in *Otello* in Spain that same year. Mr. Aleksashkin performed at the Metropolitan Opera in New York in 1992. In 1993 he made his Japanese debut in *Boris Godunov*, which was broadcast by the NHK. This was followed by performances at the Vienna Konzerthaus of Shostakovich's Symphony No. 14 (recorded by Denon), Rachmaninoff's *Miserly Knight* in Dresden, and a European tour of *The Damnation of Faust* with Valery Gergiev. In 1994 Mr. Aleksashkin sang in *Boris Godunov* at the Salzburg Festival with Claudio Abbado. He returned to Japan for Shostakovich's Symphony No. 13, *Babi Yar*, and in 1995 performed that work on an extended international tour of major festivals under Sir Georg Solti, with whom he also recorded the symphony for Decca. In 1997 Mr. Aleksashkin sang Don Basilio in *The Barber of Seville* with the Royal Opera in London. His opera repertoire also includes roles of Mozart, Verdi, Rossini, Borodin, Gounod, Wagner, Glinka, Mussorgsky, Tchaikovsky, Rachmaninoff, Rimsky-Korsakov, Prokofiev, Offenbach, and Shostakovich. His concert repertoire includes Beethoven's Ninth Symphony, J.S. Bach's *Magnificat* and B minor Mass, Friar Laurence in Berlioz's *Roméo et Juliette*, Dvořák's Biblical Songs, Mahler's Symphony No. 8, Mozart's *Requiem*, Verdi's *Requiem*, and Shostakovich's symphonies 13 and 14 and *Sonnet of Michaelangelo*, among other works. He has made numerous recordings with such conductors as Gergiev, Solti, Rozhdestvensky, Temirkanov, and Järvi, for labels including Deutsche Grammophon, Philips, Decca, and BMG.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. This past summer, in addition to their performances with the Boston Symphony Orchestra and their annual Friday-evening Prelude Concert at Tanglewood, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic both at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. Also during that tour—the TFC's first in Europe—the chorus performed an *a cappella* concert of music by Brahms, Bruckner, Copland, Martin, and Martino in the Dom Cathedral in Lübeck, Germany. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan, the chorus's first performance overseas. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The group has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, on Philips; Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikov-

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sky's *Pique Dame*, on RCA Victor Red Seal. Also for Philips, with the BSO under Bernard Haitink's direction, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie*. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. Mr. Oliver has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and in May 1999 prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan. This season he will conduct the Carnegie Hall Choral Workshop in preparation for Mr. Previn's January 2002 Carnegie Hall performance of Brahms's *Ein deutsches Requiem*.

Tanglewood Festival Chorus
John Oliver, Conductor

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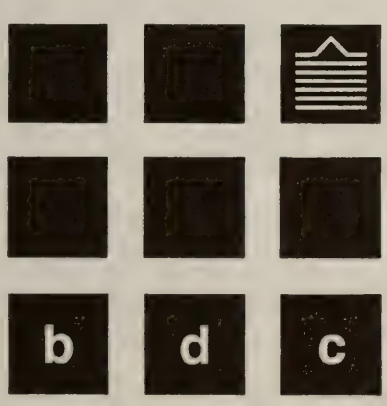
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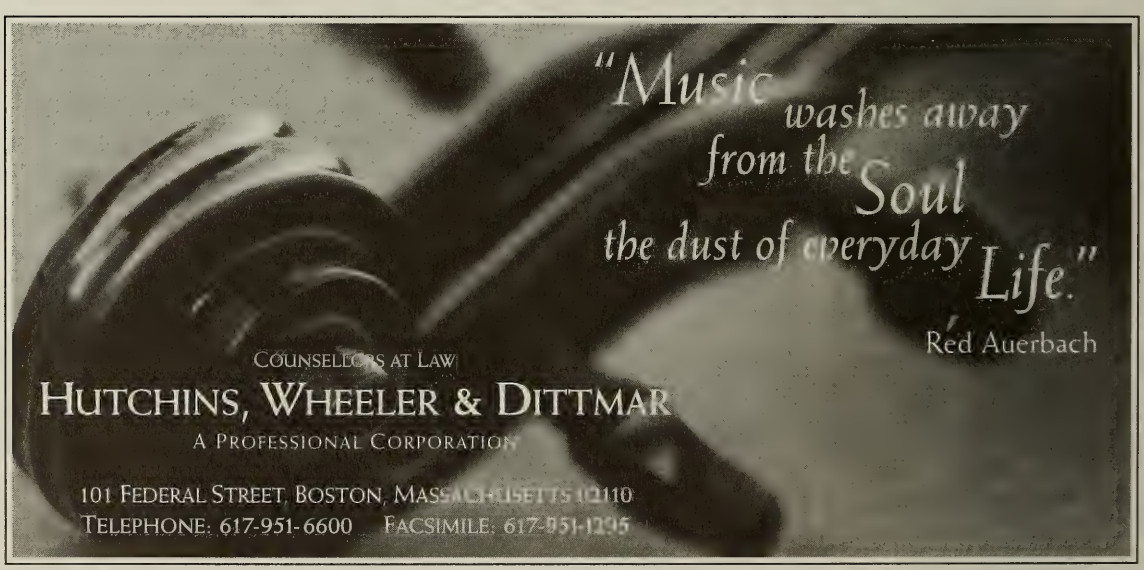
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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help fund special projects, concert programs, new music for the Boston Pops, the BSO archives, and help bridge the gap between ticket revenue and the cost of presenting a full BSO season. Endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $1,000 or more to the BSO between September 1, 2000, and August 31, 2001.

For more information, contact Gerrit Petersen, Director of Foundation Support, at (617) 638-9462.

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Continued on page 65

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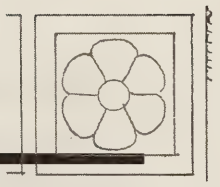
The Boston Symphony Orchestra has developed a broad spectrum of highly regarded youth education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's Youth Education programs include:

- 17 Youth Concerts by the full BSO conducted by Keith Lockhart and other eminent conductors. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Potpourri" series of concerts and rehearsals designed to give serious high school musicians behind-the-scenes insight into performance and a performing arts institution.
- A "Godparent" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer performance camp at Tanglewood, the BSO's summer home. DARTS gives 5th through 7th graders the opportunity to immerse themselves in the arts by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems begin to rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Lawrence, Lynn, Peabody, Roxbury, and Worcester, as well as several Berkshire County communitites, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education. The BSO's commitment to education reform has been underscored by significant support from the U.S. Department of Education for expansion of professional development programs for teachers.

The BSO gratefully acknowledges the following donors for their gifts of $2,500 or more to BSO Youth Education and Outreach programs made between September 1, 2000 and August 31, 2001.

For more information, contact Elizabeth P. Roberts, Director of Individual Giving, at (617) 638-9275.



Saluting Seiji Ozawa

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NEXT PROGRAM. . .

Friday, November 23, at 1:30
Saturday, November 24, at 8
Tuesday, November 27, at 8

Pre-Concert Talks by Hugh Macdonald, Washington University

ROBERTO ABBADO conducting

BEETHOVEN — Piano Concerto No. 1 in C, Opus 15

Allegro con brio
Largo
Rondo: Allegro scherzando

GIANLUCA CASCIOLI

INTERMISSION

SCHOENBERG — *Pelleas und Melisande*, Opus 5,
Symphonic poem after
Maeterlinck's drama

Conductor Roberto Abbado returns to Symphony Hall with pianist Gianluca Cascioli in their third collaboration under Boston Symphony auspices, following BSO performances two years ago of Mozart's C major concerto, K.467, and a performance last summer of Leonard Bernstein's Symphony No. 2, *The Age of Anxiety*, with the Tanglewood Music Center Orchestra. Beethoven achieved his early fame with such works as the Piano Concerto No. 1 (actually written after the one we know as No. 2), in which he furthered the practice of Mozart by composing for himself as soloist. This concerto shows the influence of his great predecessor, but its musical character is identifiably Beethoven's. Inspired by the same Maeterlinck drama—*Pelléas et Mélisande*—that led Debussy to produce an opera, Arnold Schoenberg wrote his symphonic poem *Pelleas und Melisande*, one of his first masterworks, just over a hundred years ago in a lushly Romantic style of great expressive beauty. Its performance at these concerts marks the fiftieth anniversary of the composer's death.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Friday 'B'—November 23, 1:30-3:25
Saturday 'B'—November 24, 8-9:55
Tuesday 'B'—November 27, 8-9:55

ROBERTO ABBADO conducting
GIANLUCA CASCIOLI, piano

BEETHOVEN	Piano Concerto No. 1
SCHOENBERG	*Pelleas und Melisande*

Thursday, November 29, at 10:30 a.m. (Open Rehearsal)
Thursday 'A'—November 29, 8-10:05
Friday Evening—November 30, 8-10:05
Saturday 'A'—December 1, 8-10:05
Tuesday 'C'—December 4, 8-10:05

ROBERT SPANO conducting
SOLVEIG KRINGELBORN, soprano
PETER MATTEI, baritone
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

COPLAND	Symphony No. 1
SIBELIUS	*Kullervo*, Symphonic poem for soprano, baritone, male chorus, and orchestra

Thursday, December 6, at 10:30 a.m. (Open Rehearsal)
Thursday 'B'—December 6, 8-10:05
Friday 'B'—December 7, 1:30-3:35
Saturday 'A'—December 8, 8-10:05

SEIJI OZAWA conducting
DUBRAVKA TOMSIC, piano

BEETHOVEN	*Egmont* Overture
BEETHOVEN	Piano Concerto No. 4
BARTÓK	Concerto for Orchestra

Wednesday, January 9, at 7:30 p.m. (Open Rehearsal)
Thursday 'A'—January 10, 8-10
Friday 'A'—January 11, 1:30-3:30
Saturday 'B'—January 12, 8-10
Tuesday 'B'—January 15, 8-10

BERNARD HAITINK conducting
RICHARD GOODE, piano

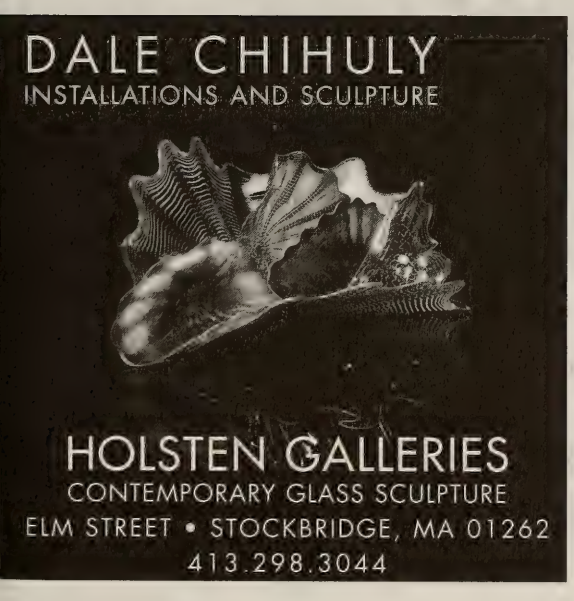
MOZART	Piano Concerto No. 17 in G, K.453
BRUCKNER	Symphony No. 7

Wednesday, January 16, at 7:30 p.m. (Open Rehearsal)
Thursday 'B'—January 17, 8-10
Friday 'B'—January 18, 1:30-3:30
Saturday 'A'—January 19, 8-10

BERNARD HAITINK conducting
CHRISTINE SCHÄFER, soprano
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TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-MOZART PROGRAM	Symphony No. 40 *Requiem*

Programs and artists subject to change.



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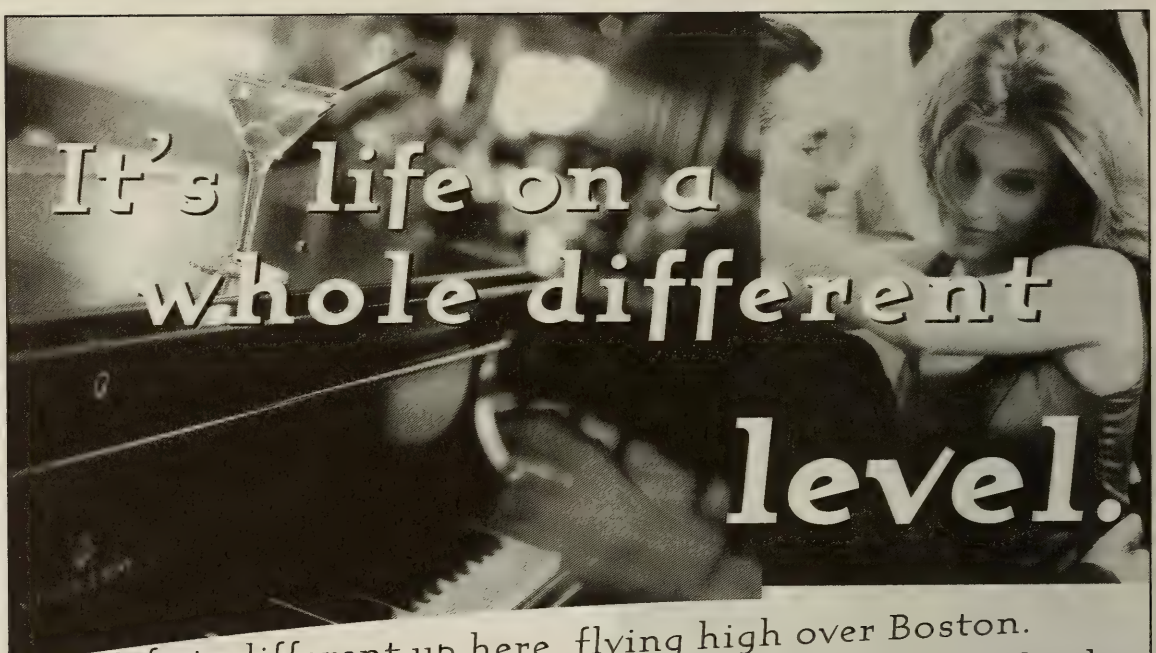
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

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IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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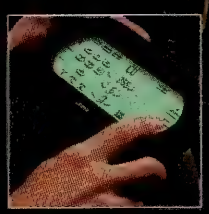


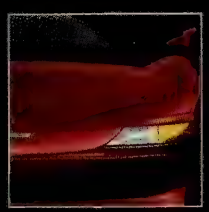
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Rich Warren, *Chicago Tribune*, 6/1/90.

first American performance of the piece on March 4, 1992, in Lenox, Massachusetts. At these concerts, only a single movement, called "A Violent Night," will be performed.

Pavel Haas was born in Brno, Czechoslovakia, and received his musical education at the Brno Conservatory, where he studied with Vilem Petrzelka and Jan Kunc. He was greatly influenced by his studies with Leoš Janáček in the early 1920s. Like his famous teacher, Haas frequently used Slavic and Moravian folk song in his music.

Chinese literature was another source of inspiration for Haas. In 1925 he completed the String Quartet No. 2, Opus 7, *From the Monkey Mountain*. Programmatic, the work is a tone poem for string quartet inspired by the Chinese epic of the Monkey King who travels with a seventh-century Buddhist pilgrim. They embark on a perilous journey to India to bring back the sacred scriptures of the Buddha. The idiomatic use of pentatonic scales adds a Chinese context in describing this adventurous pilgrimage. There is a strong link to Janáček in the repeated use of folkloric motifs in each of the four movements.

By the end of the 1930s, Haas was an emerging creative force whose works included seven incidental scores for theater, three film scores, chamber music, and an opera, *The Charlatan*. He was deported to the Theresienstadt concentration camp in December 1941, having divorced his non-Jewish wife in an effort to save her and their daughter from the death camps. Their separation, together with the miserable conditions of Theresienstadt, was too much to bear. For the first year of internment, his poor health and depressed state stifled his participation in Theresienstadt's cultural community. The young gifted composer Gideon Klein, who deeply respected Haas, made an effort to revive Haas's creative spirit and implored him to compose.

Haas was in Theresienstadt for nearly three years; only three of his compositions from this period survive. In 1944, a sham performance of his Study for String Orchestra appeared in the Nazi propaganda film *The Führer Presents the Jews With a City*. Prisoners gave the premiere performance of the piece on September 13, 1944. Within a month, Haas and most of the orchestra died in the gas chambers of Auschwitz.

—Mark Ludwig

Ned Rorem (b.1923)
String Quartet No. 4

Ned Rorem is widely considered the most important American composer of art songs. His thoughtful consideration of and refined taste in poetic texts undoubtedly relates to his own parallel career as a writer, with many published diaries and compilations of essays on music and culture to his credit. He has said that both his music and his prose are autobiographical, and that all of his music is conceived vocally. "Whatever my music is written for—tuba, tambourine, tubular bells—it is always the singer within me crying to get out." Rorem, who spent many years in Paris in the acquaintance of such twentieth-century artistic luminaries as Colette, Jean Cocteau, Picasso, and Francis Poulenc, has been strongly influenced not only by literature but also by the other arts, including painting and sculpture, film, and dance.

Although Rorem's reputation centers on his songs (he has written more than three hundred), he has composed a good deal of instrumental music as well, including piano concertos, three symphonies, chamber music, and essays for orchestra, such as *Eagles* (1958), *Lions* (1963), and the Pulitzer Prize-winning *Air Music*. Recent major works include his Concerto for English Horn and Orchestra (1993) commissioned for the 150th anniversary of the New York Philharmonic. In 1991 the Boston

Symphony Orchestra gave the world premiere of Rorem's orchestral song cycle *Swords and Plowshares*, commissioned by the Boston-area classical radio station WCRB for its fortieth anniversary. The Indianapolis Symphony Orchestra commissioned and premiered his Double Concerto for Violin, Cello, and Orchestra, written for soloists Jaime Laredo and Sharon Robinson, in 1998. Also that year, celebrations of Ned Rorem's seventy-fifth birthday included the world premiere of his large-scale song cycle *Evidence of Things Not Seen* at Carnegie Hall's Weill Recital Hall and a further performance at the Library of Congress.

Of the ten movements of Ned Rorem's String Quartet No. 4, seven will be performed this evening. The following is Rorem's own note for the piece.

—Robert Kirzinger

Yes, Picasso's paintings did impel this suite, yet to subtitle it "Picasso" seems nervy and irrelevant (nervy, in hitching my wagon to the great man's star; irrelevant, in that no music irrefutably depicts other than itself). But yes again, composers do often seek to conjoin their art with another art—with the poetry of song, for instance, and more exceptionally with the visual, by representing through sound their special "Pictures at an Exhibition." So when the chips are down, will I remove the titles and simply offer my work like the abstraction that it is? Or will I retain the titles? You, reading this, will know the ultimate decision—that I want it both ways.

The music came rapidly, four of the movements being composed in January of 1994, the six others during a fortnight at Yaddo in July. Most of the ten "pictures" are related thematically, and all are related—I pray—theatrically. The central piece is *Self Portrait*, which bears the interpretive suggestion: "with horror and indifference." While feeding solely off the given material, this movement means unequivocally to portray the schizoid temper of any artist—or, indeed, any human—whose hot urge for self-expression is met by the cold self-protection of his alter ego. Thus it is, too, though more hidden and serene, in the nine other sections.

Now, lest this program note melt into psychobabble, I'll only add that the music was commissioned by the South Mountain Association especially for performance by the Emerson String Quartet, and that it lasts about twenty-six minutes.

—N.R.

Karl Weigl (1881-1949)
String Quartet No. 3

Karl Weigl was of a generation of Viennese composers that came of age just after the turn of the last century. Among his acquaintances in the first decade of the 1900s was the older, established composer Gustav Mahler, who hired him as a rehearsal conductor and pianist at the Vienna Opera. Weigl had studied with Alexander Zemlinsky and Guido Adler, and was also a member of the short-lived Society of Creative Musicians, founded by Arnold Schoenberg and Zemlinsky for the purpose of promoting new music. In the single season of its existence the Society presented music by numerous composers including Strauss and Mahler but also Schoenberg's *Pelleas und Melisande* and works of Hans Pfitzner, Max Reger, Weigl, and others.

A string sextet was performed by musicians including Arnold Rosé, Mahler's brother-in-law, concertmaster of the Vienna Philharmonic, and founder of the famous Rosé Quartet, considered one of the finest chamber ensembles of the era. The Rosé Quartet gave the first performance of Weigl's String Quartet No. 3 in

1910, leading to its publication, along with several other works, by Universal Edition. Weigl became a professor at the New Vienna Conservatory after World War I and a respected member of the Viennese musical community in the following decades, with many commissions and performances of his work. When the Nazis rose to power in the early 1930s, however, Weigl's position became increasingly precarious. His mother had been a non-observant, intellectual Jew, and Weigl himself was politically left wing. In 1938, with the German annexation of Austria, Weigl and his immediate family, as well as his older daughter and her husband, fled to the United States. Weigl's sister-in-law later died in a concentration camp.

After some years of displacement and odd jobs, Weigl secured a succession of teaching positions in the United States, including a position at the Boston Conservatory. He also taught at the Hartt School of Music, Brooklyn College, and the Philadelphia Academy of Music. The Weigls became American citizens in 1943. Karl Weigl continued to compose until his death on August 11, 1949.

Weigl's String Quartet No. 3 is nearly an hour long; only two movements will be performed at these concerts. The Hawthorne String Quartet, which champions music of composers persecuted by the Nazis, gave the first United States performance of this work on August 1, 2001, in Lenox, Massachusetts.

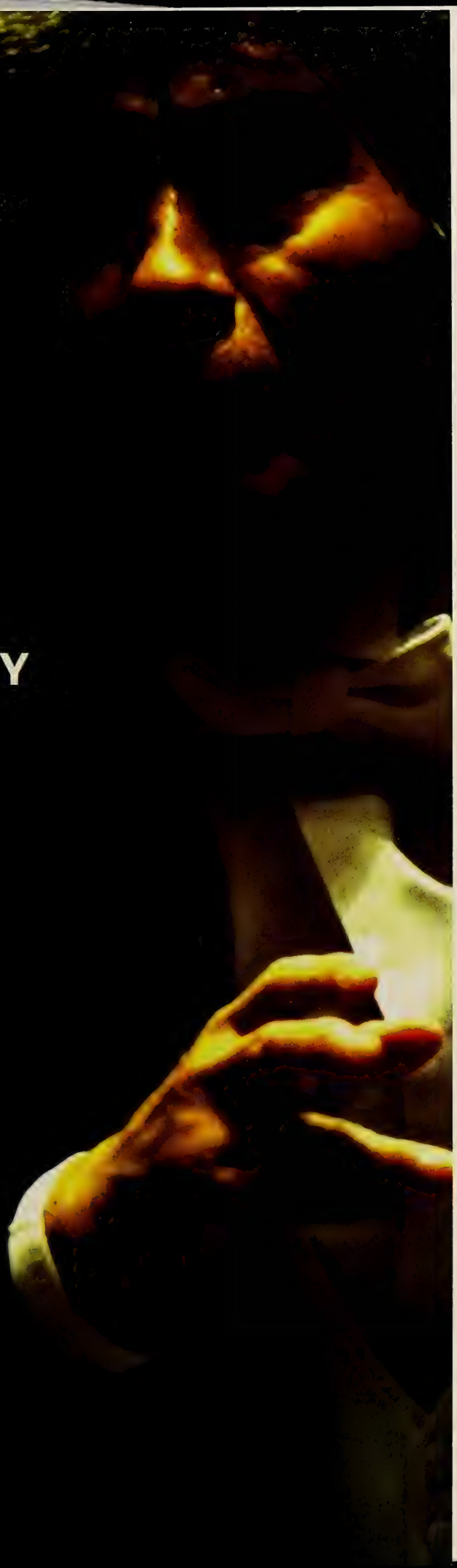
—Robert Kirzinger

Hawthorne String Quartet

Formed in 1986, the Hawthorne String Quartet includes Boston Symphony violinists Ronan Lefkowitz and Haldan Martinson, BSO violist Mark Ludwig, and BSO cellist Sato Knudsen. The quartet has performed extensively in Europe, South America, Japan, and the United States, including appearances at such major festivals as Tanglewood, Ravinia, and Aspen. In addition, the ensemble has appeared with the Boston Symphony Orchestra and the Deutsch Kammerphilharmonie. Recently the group was appointed quartet-in-residence at Boston College. In October 1991, with Presidents Havel and Herzog in attendance, the quartet performed in Terezín and Prague, in ceremonies marking the opening of the Ghetto Museum in Terezín and commemorating the fiftieth anniversary of the first transports to the Theresienstadt Concentration Camp. The Hawthorne String Quartet's first recording, entitled "Chamber Music from Theresienstadt," has received international critical acclaim and won the Preis der Schallplattenkritik in 1991. Their disc "Silenced Voices," on Northeastern Records, again premiered music of composers persecuted during World War II. These two recordings were produced through the efforts of the Terezín Chamber Music Foundation. Displaying a diverse repertoire, the Hawthorne Quartet has also recorded two compact discs featuring chamber music by Arthur Foote and Samuel Coleridge-Taylor, with the late BSO principal clarinet Harold Wright and pianist Virginia Eskin. In April 1993 the Hawthorne Quartet began recording for London/Decca, which in April 1994 released the group's premiere recordings of the Haas and Krása string quartets as part of the company's "Entartete Musik" series. The disc was awarded Belgium's Cecilia Grand Prix Special du Jury, presented in recognition of "an exceptional undertaking and paying homage to an interpreter who has made a mark on the history of recorded sound." Their recording of Ervín Schulhoff's Concerto for String Quartet and Chamber Orchestra was released by London/Decca in spring 1996, the quartet having given the American premiere of that work with Seiji Ozawa and the Boston Symphony Orchestra in February 1995. Upcoming activities include further recording projects and the release of CDs for the Terezín Chamber Music Foundation, the Milken Foundation, and Koch International, as well as concert tours in the United States and Europe.

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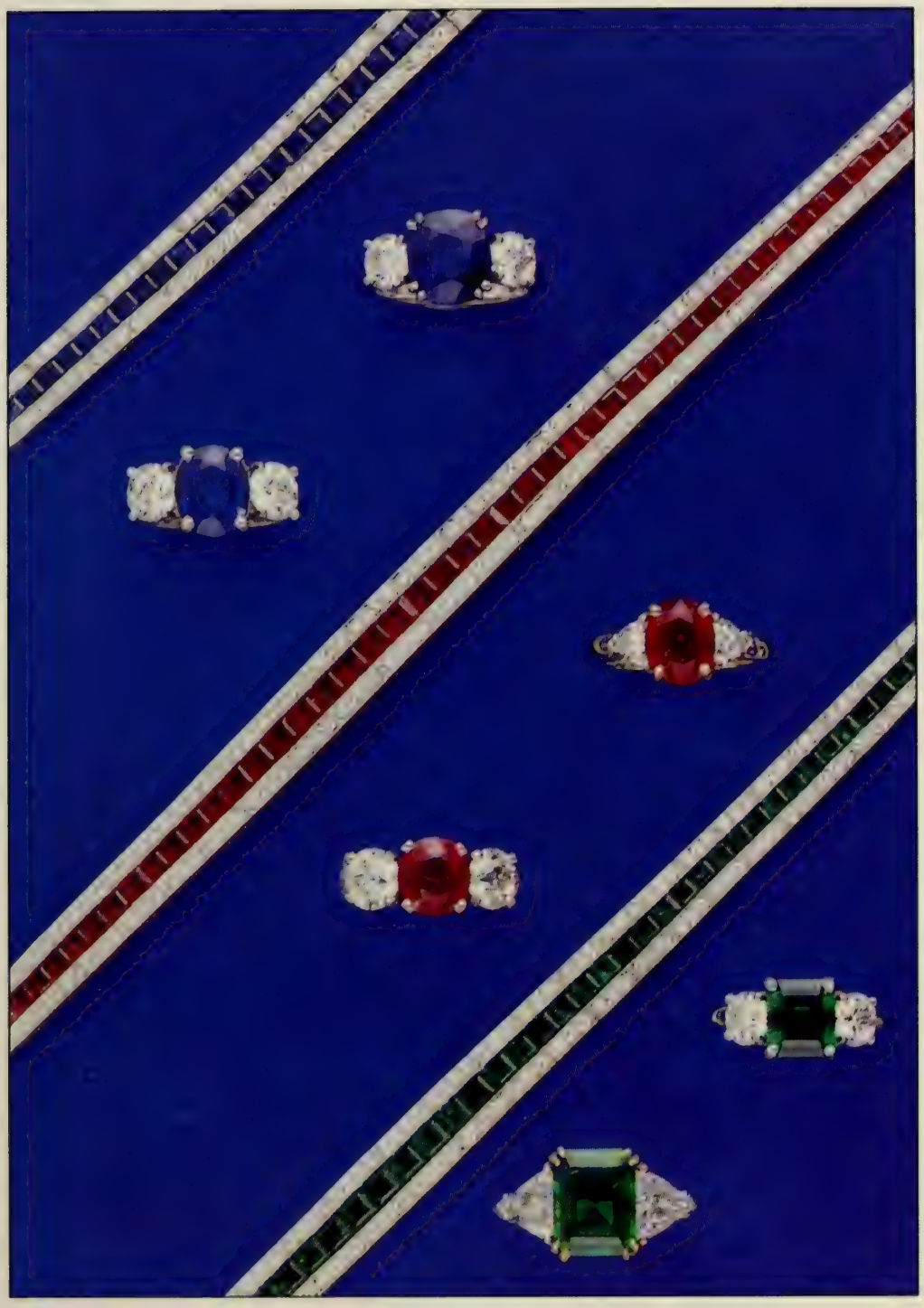
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BSO

James Levine Appointed 14th BSO Music Director

James Levine has been appointed the 14th Music Director of the Boston Symphony Orchestra. The announcement was made on Sunday, October 28, by Dr. Nicholas T. Zervas, Chairman of the Music Director Search Committee, and by Peter A. Brooke, Board of Trustees Chairman, following a meeting of the orchestra's Board of Trustees that day at Symphony Hall. As the 14th Music Director in the BSO's 121-year history and the first American-born conductor in this position, Mr. Levine will succeed Seiji Ozawa, whose 29-year tenure is the longest of any previous BSO Music Director. Mr. Levine will act as Music Director Designate effective September 2002. He will become Music Director in 2004-05 for an initial five-year commitment, leading the BSO in approximately 12 weeks of its 23-week subscription season, as well as three weeks or more at Tanglewood. Mr. Levine will also continue his long association with the Metropolitan Opera.



Koichi Miura

"It is with great excitement and pride that the BSO announces the appointment of James Levine as its next Music Director," Dr. Zervas and Mr. Brooke said. "This appointment brings together one of the world's most universally respected musicians and one of the world's preeminent orchestras. We think Mr. Levine is in a unique position to carry forward the BSO's mission of fostering and maintaining an organization dedicated to making music at the highest possible level. All of us at the Boston Symphony Orchestra are deeply honored that Mr. Levine has accepted the position of Music Director of the Boston Symphony Orchestra."

"I think the appointment of James Levine is a wonderful decision for the BSO," Mr. Ozawa commented. "I've known Jimmy for many years, and I know this will signal the start of a great era for this orchestra I love so much."

"I have loved the Boston Symphony since I was in my early teens," commented Mr. Levine. "It is a magnificent orchestra that is dedicated to making music at the highest level. Its home, Symphony Hall, is simply the best! The city of Boston is unique in its emphasis on education and culture. I am so honored to become a part of this tradition and look forward with greatest anticipation to a lot of exciting music-making."

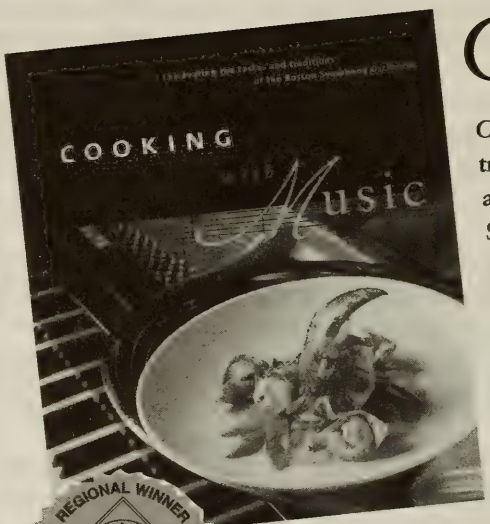
"This is indeed an auspicious moment in the life of the Boston Symphony Orchestra," BSO Managing Director Mark Volpe remarked. "As the artistic leader of the Metropolitan Opera for nearly 30 years, Mr. Levine has been one of the most powerful forces in American musical life, providing an extraordinary artistic vision for one of the world's greatest musical organizations. The Boston Symphony looks forward to his distinctive style of leadership, suffused with his innovative and fresh approach to music."

"James Levine is one of the most distinguished and versatile musicians of our time. This is a great opportunity for the Boston Symphony to be able to continue its historic music-making tradition. It is going to be an exciting and innovative experience for everyone in Symphony Hall," said Boston Symphony concertmaster and Music Director Search Committee member Malcolm Lowe.

James Levine made his Boston Symphony debut in April 1972, when he conducted the orchestra in a program of Mozart, Mendelssohn, and the Mussorgsky/Ravel *Pictures at an Exhibition*; he made his Tanglewood debut that summer, with music of Mozart and Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire including Mozart's Mass in C minor, John Cage's *Atlas eclipticalis*, Mahler's *Das Lied von der Erde*, and Haydn's *The Creation*. Most recently, in February 2001, he led the orchestra in three highly acclaimed performances of Mahler's Symphony No. 3.

Bernard Haitink and the BSO: A Triumphant Tour of European Music Festivals

Following the BSO's final Tanglewood concerts this past summer, Principal Guest Conductor Bernard Haitink and the orchestra made a triumphant ten-concert tour of European Music Festivals, with performances at the Proms in London's Royal Albert Hall, at the Edinburgh and Lucerne festivals, at the Schleswig-Holstein Festival in Lübeck, and in Hannover, Brussels, and Amsterdam. Program highlights included Brahms's Symphony No. 2, Martinů's *Fantaisies symphoniques* (Symphony No. 6), Dvořák's Symphony No. 8, and, with the Tanglewood Festival Chorus performing in Europe for the first time, Stravinsky's *Symphony of Psalms* and Ravel's complete *Daphnis and Chloé*. "From first notes to last, this concert was a thing of beauty," wrote the *London Times* critic about the opening tour concert at the Royal Albert Hall: "Masterly stuff from maestro and musicians alike." Of the BSO's Edinburgh Festival concerts, *The Scotsman* reported: "They don't come much hotter than this. Over two consecutive nights at the Usher Hall, the Boston Symphony Orchestra under Bernard Haitink demonstrated the truly great art of orchestral playing—that magical mix of technical infallibility and utterly distinctive, and instinctive, musical personality." Following the Schleswig-Holstein performance, the *Lübecker Nachrichten* reported that "the last festival concert of the year...offered an evening that was full to overflowing with magical sound and musical perfection." Also about that concert one read: "When does one have the fortune to experience one of the world's best orchestras together with its own chorus on a world tour?"; the BSO and TFC "provided a particular highpoint of a Schleswig-Holstein Festival already rich in special events." The tour's final concert, at the Concertgebouw in Amsterdam, was a highlight for all involved, with the Amsterdam-born Haitink leading the BSO in the very hall where he first won international attention nearly fifty years ago with the Concertgebouw Orchestra, of which he was chief conductor from 1964 to 1988. Reported the *Volkskrant*: "The warmth with which the audience in the Concertgebouw greeted Bernard Haitink is in itself a phenomenon. The applause did not even need to begin, but already permeated the air.... For the



Get Cooking!

***Cooking with Music* is a celebration of the tastes and traditions of the Boston Symphony Orchestra. The book is a fund-raising project undertaken by the Boston Symphony Association of Volunteers.**

Cooking with Music includes the favorite recipes of Seiji Ozawa, Keith Lockhart, John Williams, Jessye Norman, Itzhak Perlman, Harry Ellis Dickson, guest musicians and conductors, and members of the BSO and Boston Pops. The book also includes historical perspectives and interesting information about the Orchestra's history, Symphony Hall, and Tanglewood.

To purchase your copy of ***Cooking with Music***, visit THE GLASS HOUSE at Tanglewood, adjacent to the Main Gate and the Highwood Gate on the Tanglewood grounds, or THE TANGLEWOOD MUSIC STORE located at the Main Gate.

MAIN GATE: Monday through Friday, 10am-4pm; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, 10am-6pm (Glass House), noon-6pm (Music Store). Closed during performances.

HIGHWOOD GATE: Weeknight Concerts at Seiji Ozawa Hall, 7pm through intermission; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, noon-6pm. Closed during performances.

musicians of the BSO it must have been a special experience to appear with Haitink in Amsterdam." An already extraordinary tour became something more: "The love between audience and conductor was apparent on both sides."

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, Hugh Macdonald of Washington University in St. Louis discusses Beethoven and Schoenberg (November 23-27). As the season continues, BSO Director of Program Publications Marc Mandel discusses music of Copland and Sibelius (November 29-December 4) and Helen Greenwald of the New England Conservatory discusses Beethoven and Bartók (December 6-8).

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs piano trios of Mozart and Brahms and Scott Wheeler's *Dragon Mountain* on Friday, November 30, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, December 2, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are violinist Sharan Leventhal, violist Mai Motobuchi, and pianist Horia Mihail. Tickets are $20 ($17 seniors, $10 students). For more information call (617) 964-6553.

The Concord Chamber Music Society, founded by BSO violinist Wendy Putnam, continues its 2001-02 season on Sunday, December 2, at 3 p.m. at the Concord Academy Performing Arts Center, 166 Main Street in Concord, with a program of piano trios by Josef Suk, Shostakovich, and Dvořák performed by Ms. Putnam, cellist Michael Reynolds, and pianist Vytas Baksys. Tickets are $20 ($15 students and seniors). For more information call (978) 371-9667 or visit www.concordchambermusic.org.

The New England Brass Band under its music director, BSO bass trombonist Douglas Yeo, will give three Christmas concerts in Boston-area churches: on Sunday, December 2, at 3 p.m. at the Wilmington Congregational Church, Wilmington, MA; on Sunday, December 9, at 3 p.m. at the Free Christian Church in Andover, and on Sunday, December 16, at 7 p.m. at the First Parish Church in Westwood. For more information and directions, visit the band's website at www.newenglandbrassband.org.

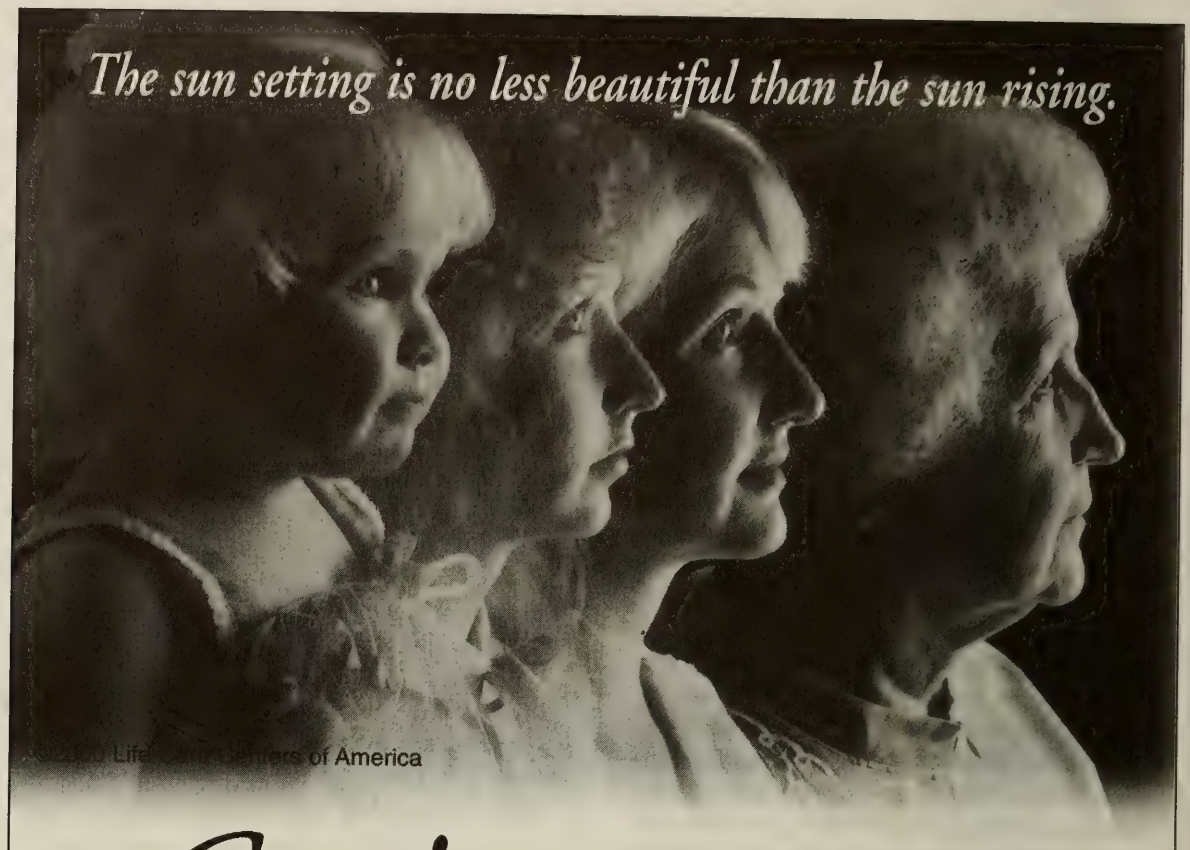
The Walden Chamber Players perform music of Haydn, Schnittke, Mozart, and Dohnányi on Friday, December 7, at 8 p.m. at Troy Savings Bank Music Hall in Troy, NY. The ensemble performs music of Haydn, Schnittke, Hindemith, and Brahms (the F minor piano quintet, Opus 34) on Sunday, December 9, at 3 p.m. at the Longy School of Music in Cambridge. The performers include BSO members Tatiana Dimitriades and Alexander Velinzon, violins, Andrew Pearce, cello, Thomas Martin, clarinet, and Richard Sebring, horn. For more information call 1-800-586-8438 or visit www.waldenchamberplayers.org.

Symphony Hall Tours

During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. and every Wednesday except December 26 at 4:30 p.m. The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9392.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.



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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2001-2002

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
‡Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity

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The BSO Opens its Broadcast Archive to the World

by James Miller

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra has released an exclusive twelve-disc set of historic performances from the BSO's archives encompassing more than forty works and over fifteen hours of music. The set also includes extensive liner notes from the original BSO program books, artist biographies, personal reminiscences, newspaper review quotes, and a 140-page commemorative booklet including histories of the BSO broadcasts, BSO, and Symphony Hall, archival illustrations, and more. On sale at the Symphony Shop, this limited edition set is available for $225 plus applicable tax and shipping. It can also be obtained by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; by faxing (617) 638-9307; or at selected Virgin Megastores, including the new Boston store scheduled to open in December on Massachusetts Avenue. The following article is reprinted from "Fanfare" magazine for September/October 2001.

After several years of making archival performances available, first on LP and then on CD, in exchange for contributions by local listeners, a practice it discontinued about ten years ago, the Boston Symphony Orchestra has joined its "Big Five" peers and issued a twelve-disc set of live archival performances broadcast between 1943 and 2000 that is available for purchase internationally. The original plan was to issue the set a year ago, at the start of the BSO's Symphony Hall Centennial Season, but various factors—such as finding the best source materials and securing all the necessary artist clearances—intervened. According to the orchestra's artistic administrator Anthony Fogg, who oversaw the project and was among those who participated in the selection process, "The basic reason is that there's a treasure trove of recordings that have been sitting there in the archives for such a long time, and music lovers and collectors deserve a chance to hear them. The impetus was the centennial of Symphony Hall in October 2000."



Michael Lutch

Seiji Ozawa

The fact that the set commemorates the opening of the orchestra's venerable home in Boston, one of the great concert halls in the world, actually made the task of going through decades of performances a bit easier: the selection committee decided to include only performances that took place there, though they made one exception—a Glinka *Ruslan and Ludmila* Overture under Koussevitzky from a concert at Hunter College in New York. Thus they didn't have to audition the many broadcasts originating from Tanglewood, the orchestra's summer home, or from tour performances. Another member of the selection committee was Douglas Yeo, the orchestra's bass trombonist: "I joined the BSO in 1985 and I've been keenly interested in the history of the orchestra. I also collect historic recordings, so when the word went out that they were looking for volunteers, I was the first to do so." Others who participated in the selection process were two retired BSO players, violinist Harvey Seigel and cellist Robert Ripley; Richard L. Kaye, the BSO broadcast producer for decades at radio station WCRB; BSO Director of Program Publications Marc Mandel, who is also a longtime collector of broadcast and other historic recordings; BSO Music Director Seiji Ozawa, and, from IMG Artists in London, which collaborated with the BSO on production of the set, John Pattrick and Stephen Wright. Pattrick and Wright are producers of the BBC CD series "BBC Legends" and "Britten the performer." If the members were at odds over a possible selection, an occasional outside opinion was solicited.



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There was another restriction that the committee members tried to impose, though not with 100% success: that the conductors in question should not have made commercial recordings of the music. Douglas Yeo: "That posed problems with many of the conductors. They recorded most of their specialties, so we tried to find repertory that they hadn't recorded, but wasn't so far off the beaten path that nobody would be interested. Even here there were some surprises, like a Guido Cantelli *Pines of Rome*, which he'd never recorded." The BSO apparently has Cantelli's only performance preserved of that music, in sound, according to Marc Mandel, that is far superior to earlier "pirate" issues. In addition to its own large archive, the orchestra also drew upon material from the Library of Congress and a number of private collectors whose off-the-air tapes have helped to fill gaps in the BSO's own holdings. In the end, as Douglas Yeo said, "There was very little that we wanted that we couldn't get."



Walter Strate Studio/BSO Archives

Pierre Monteux

Yeo also mentioned another restriction: "We chose to avoid using outside soloists—we wanted to feature the orchestra on this particular set, though there were a number of compelling things that happened to be played by soloists within the orchestra, such as Richard Strauss's *Duet-Concertino* for clarinet and bassoon with Harold Wright and Sherman Walt." Another item featuring soloists from the orchestra is Ozawa's performance of Martin's Concerto for Seven Winds, Timpani, Percussion, and Strings, which gives eight of the principals a chance to demonstrate their virtuosity.

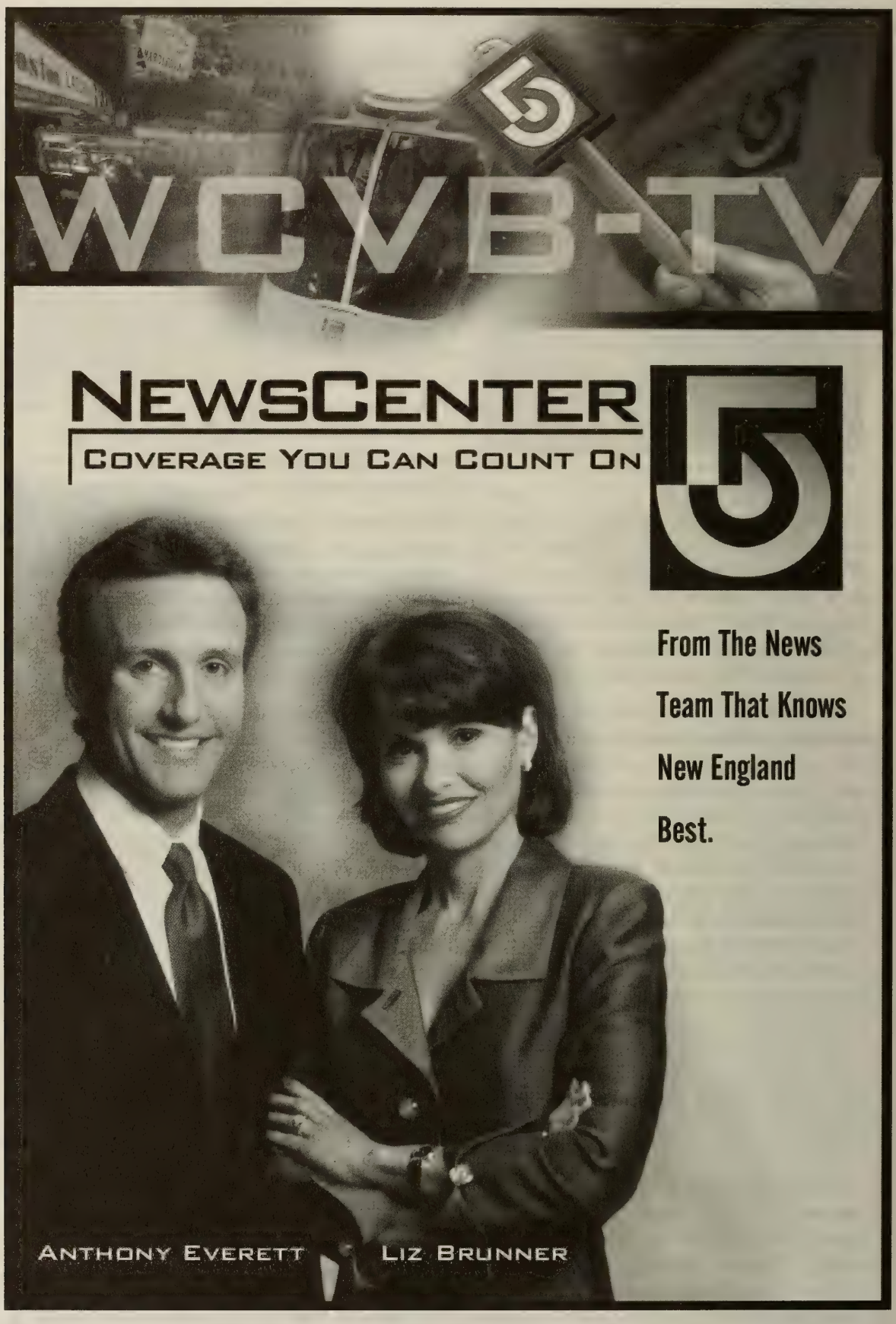
It should be pointed out that the selection committee went about its work as individuals, not listening as a group, then thrashed out their choices in meetings, by phone, and by e-mail as they went along. Again, Douglas Yeo: "We fought like cats and dogs and it was a wonderful process...in the end a very good consensus developed. Anything that's in the set certainly had at least majority support, and while we all had strong opinions...each of us had things that were important to us. For instance, I, as a member of the orchestra, was very interested in being sure that we included things that the orchestra and its individual players *sounded* good in. Marc Mandel knows a lot of historic recordings, so he wanted to be sure that our archival performances were competitive with what else is available." Anthony Fogg defends the process: "We don't mind if opinion is divided on some of the performances in the set. I think that's more stimulating than an all-purpose performance that finds only the middle ground."



BSO Archives

Charles Munch

And just what is in the set? Five of the CDs are devoted to Seiji Ozawa's five predecessors as music director: Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and William Steinberg. Monteux, Koussevitzky's predecessor, is represented by Strauss's *Don Quixote* and *Rosenkavalier* Suite and the Vaughan Williams *Fantasia on a Theme of Tallis*, performances that took place between 1956 and 1963, when he was a beloved guest conductor (no recordings exist from his 1919-1924 tenure as music director). Recording mavens may notice that the soloists in *Don Quixote*, cellist Samuel Mayes and


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violist Joseph de Pasquale, who were the BSO's principals at that time, can be heard on a commercial recording of the piece, but with another orchestra and conductor. Koussevitzky (music director from 1924-1949) conducts Bartók's Concerto for Orchestra in a performance broadcast several weeks after the world premiere at Symphony Hall. (The actual premiere, contrary to what some pirate issues suggest, was neither broadcast nor preserved.) Thanks to some recently discovered source material, this is in better sound than previous unauthorized issues. The performance includes Bartók's original ending, which he later revised. Koussevitzky's 1949 world premiere performance of Leonard Bernstein's Symphony No. 2, *The Age of Anxiety*, also uses a pre-revision ending. Bernstein himself plays the prominent piano part. The other Koussevitzky contributions are Liadov's *From the Apocalypse*, a 1943 performance, the oldest in the set, and the already mentioned *Ruslan* Overture, which is on disc 12, a disc of "En-

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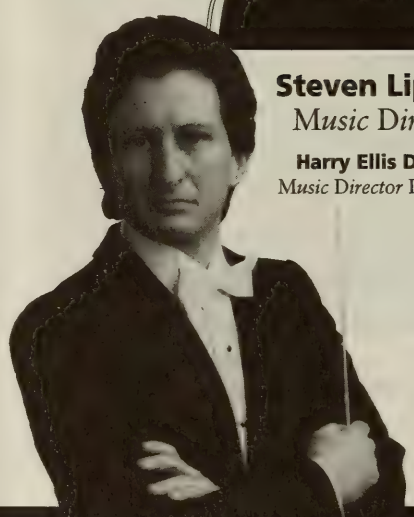


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cores and Rehearsal Excerpts" also including, among other things, a Leinsdorf version of Lanner's *Die Mozartisten* Waltzes (an amusing potpourri of tunes from *Don Giovanni* and *Die Zauberflöte*) and Charles Munch's rendition of the overture to Auber's *La Muette de Portici*. The rehearsal excerpts, both from 1949, include Koussevitzky rehearsing the Vaughan Williams Sixth Symphony, and Bernstein preparing the world premiere of Messiaen's *Turangalîla-Symphonie*.

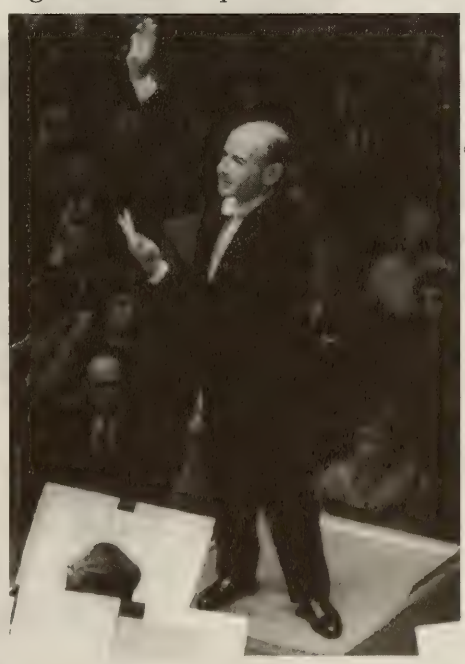


BSO Archives

William Steinberg

The Munch disc seems to have posed the most problems for the committee. As Anthony Fogg observes, "Munch's live performances had a visceral quality and a sense of spontaneity that don't always come across on the commercial recordings." But, as is well-known, Munch, who led the BSO from 1949 to 1962, didn't much like to rehearse, so his performances, while exciting, were not always note-perfect. Also, since union regulations prevented tapes from being made during much of Munch's tenure, and a 1961 fire at WGBH destroyed some of what was taped officially during that period, filling in the gaps from private off-the-air collections has been particularly important with regard to his broadcasts. After considering performances of such works as Schumann's Second and Fourth symphonies, Haydn's *Military* Symphony, and other non-French repertoire, the committee finally decided on an all-French selection, representing him in the kind of music for which he's most famous. Besides less familiar works by Franck, Roussel, and Fauré, there are also performances of *La Mer* and *La Valse* from his final season as music director, during which time he reprogrammed many of his favorites in a sort of valedictory survey. Fortunately, Munch's spontaneity was an asset: no Munch performance of a given work is quite like another.

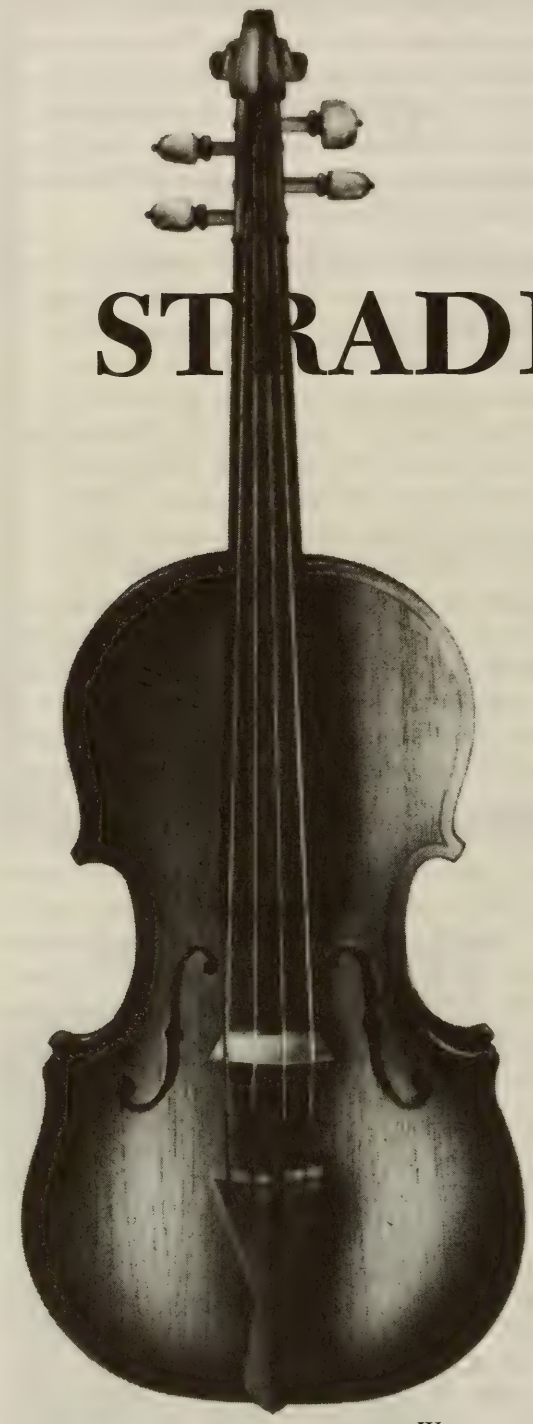
Munch's successor, Erich Leinsdorf (1962-1969), leads performances of music by Janáček (the American premiere of a suite from *The Cunning Little Vixen*, Shostakovich (the First Symphony), Wagner (the *Siegfried Idyll*), and Smetana (*The Moldau*). William Steinberg's (1969-1972) contribution to the set is a single large work, Bruckner's Eighth Symphony.



Milton Feinberg/BSO Archives

Erich Leinsdorf

Somehow, Seiji Ozawa (1973-present) never got around to recording Berlioz's *Roman Carnival* Overture, an omission that is made good on disc 12 of the BSO set. It's also the most recent thing in the set, dating from April 2000. In addition to that, Ozawa gets two full discs of repertoire he personally selected for this release, including Bartók's *Bluebeard's Castle* with Gwynne Howell and Yvonne Minton, Stravinsky's *Symphony of Psalms* and Messiaen's *Trois Petites Liturgies* featuring the Tanglewood Festival Chorus, and the previously mentioned concertos by Richard Strauss and Frank Martin. Sir Colin Davis, Bernard Haitink, and Michael Tilson Thomas, who served as BSO principal guest conductors, are represented on another CD by, respectively, the Vaughan Williams Fourth Symphony (1973), the Schubert Third (1992), and Prokofiev's *Scythian Suite* (1972). Two longtime concertmasters/assistant conductors of the orches-



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tra, Richard Burgin and Joseph Silverstein, are also included in the set.

There are three discs devoted to such celebrated visitors as Carlo Maria Giulini, Rafael Kubelik, Igor Markevitch, Dimitri Mitropoulos, Thomas Schippers, Leopold Stokowski, Klaus Tennstedt, and Bruno Walter. Markevitch is represented by a Tchaikovsky *Romeo and Juliet* from his American debut program with the BSO, Tennstedt by an *Academic Festival* Overture from his United States debut program. There is also Aaron Copland conducting his own *Music for a Great City*. Inevitably there were a number of items that these prominent guests did record commercially with other orchestras, such as the Markevitch *Romeo and Juliet*, Bruno Walter's performance of Haydn's Symphony No. 92, and Stokowski's of Tchaikovsky's *Hamlet*, but these broadcasts are mostly quite different from the commercial recordings collectors may already know.

That covers most, but not all, of the contents. Once the repertoire was finalized, most of the selection committee was able to rest on its laurels, though Anthony Fogg, Marc Mandel, who oversaw the editorial content, and John Pattrick, along with BSO Archivist Bridget Carr, who was involved from the start with organizing and sorting through the BSO's vast broadcast collection, as well as locating the best source materials, remained heavily involved through the final stages of production. As Anthony Fogg said, "This amounted to an enormous amount of listening, which was fantastic, I must say. For months and months I listened to almost nothing but old Boston Symphony performances. A couple of times I just had to sit down and listen to a nice, modern recording of, say, some pianist—something to clean out my ears. But it's been great to get to know the orchestra over so much of its history, and to hear what's consistent and what's changed." Douglas Yeo enjoyed the experience, too: "What we've come up with, despite our strictures, is a terrific compilation of interesting performances in good sound. In fact, we were sometimes amazed to find out how good the sound was. We're so pleased with the set and how it came out. This has been eagerly awaited, and justifiably so. We've got a winner here."

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

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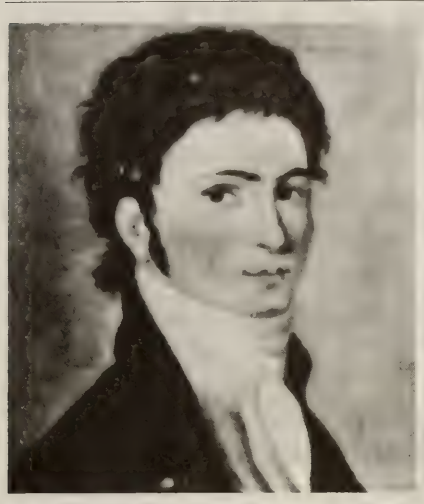
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Ludwig van Beethoven
Piano Concerto No. 1 in C, Opus 15



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. According to The New Grove Dictionary of Music and Musicians, he composed his C major concerto in 1795 and gave the first performance on December 18 that year in December. Earlier sources hold that the concerto was written probably in 1796-97, completed in 1798, and premiered during Beethoven's visit that year to Prague. He evidently revised the score somewhat before its publication in 1801. Beethoven himself wrote three different cadenzas for the first movement at a later date, presumably after 1804, judging by the keyboard range required. The first American performance was given on March 19, 1857, by pianist Franz Werner with Frédéric Ritter and the Philharmonic Society at the Music Hall in Cincinnati. B.J. Lang was soloist in the first Boston performance on January 16, 1868, in a concert of the Harvard Musical Society, Carl Zerrahn conducting. Emil Paur led a single Boston Symphony performance in Cambridge on December 12, 1895, with pianist Marie Geselschap, after which the BSO did not play the work again until February 15, 1932, with Serge Koussevitzky conducting and soloist Robert Goldsand. Subsequent Boston Symphony performances have featured Shirley Bagley (Koussevitzky conducting), Leonard Bernstein (conducting from the keyboard), Ania Dorfman and Sviatoslav Richter (Charles Munch), Claude Frank (Erich Leinsdorf and, later, Stanislaw Skrowaczewski), Rudolf Serkin and Jerome Lowenthal (Max Rudolf), Christoph Eschenbach (Seiji Ozawa), Misha Dichter (Michael Tilson Thomas), Emanuel Ax (Edo de Waart), Malcolm Frager (Klaus Tennstedt), Rudolf Serkin (Ozawa), Justus Frantz (Eschenbach), Eschenbach again (doubling as soloist and conductor), Alfred Brendel (Hiroshi Wakasugi), Rudolf Firkušný (Jesús Lopez-Cobos), Brendel again (under Ozawa on several occasions, in April 1990, at Tanglewood in 1992, and in April 2001), Maria Tipo (Robert Spano), Radu Lupu (Mariss Jansons), Richard Goode (Ozawa), André Watts (the most recent Tanglewood performance, Alan Gilbert conducting, on August 28, 1999), and Murray Perahia (the most recent subscription series, in February 2000, Bernard Haitink conducting). In addition to the solo piano, the score calls for one flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings. At these performances, Gianluca Cascioli plays a first-movement cadenza by Beethoven.

Beethoven's career was intimately bound up with the keyboard, from his teens as an organist and accompanist, to his years as a composer/virtuoso playing fashionable concertos in Vienna, and even beyond that, after encroaching deafness put an end to his performing. In later years, almost stone deaf, Beethoven still improvised at the keyboard alone and sometimes for friends, extemporizing brilliantly as in the old days, when by then he could not hear a note he played. His fingers could still find the music in his inner ear.

So pervasive was the piano to Beethoven that we have to remind ourselves that he was of the first generation to grow up playing the instrument, which was still relatively new and developing fast. Haydn and Mozart came up playing the harpsichord and only later arrived at the piano. As musicians tend to be, Beethoven was critical of other keyboardists. "Putsch, putsch, putsch," he said of the splashy new virtuosos, "and what does it all mean? Nothing!" He heard Mozart perform, he said, and the man didn't know how to play the piano: no legato, no singing style. And, he added, Mozart didn't know how to write for the piano either.

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On one hand this is archetypical musicianly kvetching about the competition. On the other hand, in his terms, Beethoven was right. From the beginning the piano was his frame of reference, and for a long time the better part of his income. The consummate professional, he paid intricate attention to finding new and idiomatic ways to play the piano and to compose for it. Meanwhile he was an adviser to piano manufacturers, who took what he said seriously. Mostly what he told them was: make pianos bigger and stronger. His music said the same thing. As soon as an instrument appeared with higher notes he used them, and the force of his conceptions demanded louder and richer instruments.

In other words, as performer as well as composer, Beethoven looms large in the development of the modern piano, in its playing and composing technique, even in its design. All that, in turn, is another symptom of the Beethoven approach to everything creative: a rock-solid grounding in technique and tradition, but no less a relentless pushing of every envelope.

If you were a virtuoso in Beethoven's day, a prime bread-and-butter medium was the concerto, and to his programs Beethoven often added solo improvisations. He was celebrated for the power and sheer velocity of his playing, the brilliance of his trills, but above all for the fire and imagination of his improvisations. Years before his music started to define the rising Romantic temperament, that wild and passionate spirit was prophesied in the music that flowed directly from his mind to his fingers.

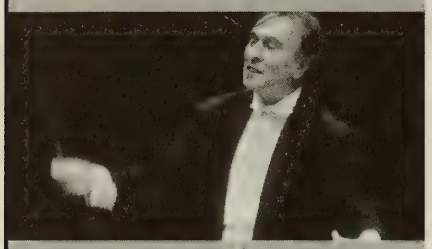
Thus while the hoary division of Beethoven's work into Early, Middle, and Late periods persists, one of the caveats to that pattern is that when it came to his own instrument the piano, the Middle started early: the authentic Beethoven voice appears first in works including the piano sonatas and piano trios. It was in the last years of the eighteenth century, when he was composing the startling and prophetic piano trios of Opus 1, that he wrote the C major concerto with one foot in the past and the other in the future.

Even then Beethoven was often ill, but otherwise his life in those years was rather splendid. He was a hot young virtuoso and composer playing in the best salons, and had not yet been forced to confront the specter of deafness. In the pattern familiar to Mozart, as a soloist Beethoven needed to have a fresh concerto in his repertoire, written to strut his particular stuff. For that reason he didn't publish his early piano concertos right away; they were for his own use, and he tinkered with them from performance to performance. When one concerto had lost its novelty he wrote another, and only then published the old one.

Our Concerto No. 1 in C major was written after the Second in B-flat major, thus numbered because the C major was published later. The B-flat major had a long and tentative gestation; in that time, the Early Period, Beethoven was preoccupied with learning his craft, mastering one genre after another. With one reasonably successful concerto under his belt, however, Beethoven pulled together the C major in a relatively short time, probably in 1795. That year a visitor found Beethoven, miserable with colic, with four copyists stationed in the hall, writing the finale two days before the premiere. The final version of the concerto, not all that far from the original, is a score from 1800. Shortly after, Beethoven declared that he was unsatisfied with everything he'd written and intended to make a new beginning. Soon followed the epochal *Eroica*.

If the opening of the C major concerto shouts some, it does not entirely shout "*Beethoven.*" It's a military march, a fashionable mode in concertos of the time. The music begins softly, at a distance, with a characteristic *dah, dit-dit dah* figure; with a stately *forte* the parade is upon us. The martial first theme is followed by a lyrically contrasting second; the gesture is expected, the music attractive but impersonal. But the key is Beethovenian: E-flat for a second key rather than the conventional G, a move in the flat rather than sharp direction, of a kind that will become a lifelong Beethoven thumb-

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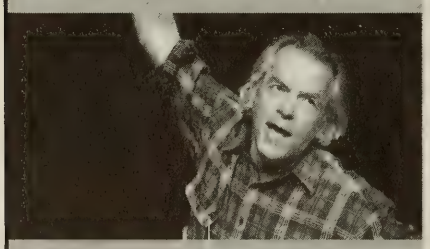
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print. The soloist enters not on the main theme but with something new—lyrical, quiet, and inward, which alerts us that the agenda of the soloist and the orchestra are not quite the same. In fact, for all the flamboyant passagework, the soloist never plays the martial main theme. The essential voice of the soloist breaks out above all in the middle, at the onset of the development: a suddenly rich and passionate, shrouded, almost minorish E-flat major section, in sound and import entirely Beethoven.

The first movement ends with the expected martial fervor, and the second-movement Largo commences in A-flat major with a slow version of the work's opening rhythmic motto: *dah, dit-dit dah*. But this movement picks up the mood of the middle of the first movement—atmospheric and introspective, gradually passionate. Again we hear that strangely shadowed major. The main theme has a noble simplicity; the orchestral scoring is rich, warm, and touching. The piano garlands familiar from Classical slow movements are here not precious and *galante* so much as atmospheric and introspective. In the searching coda there is a striking and soulful duet between piano and clarinet.

So where does this story lead us? A first movement in which the orchestra is militant and the soloist tending more to thoughtful and expressive. A second movement where those latter qualities take over. Then, fun and games.

All of Beethoven's concerto finales are rondos, and rondo finales were supposed to be light, quirky, rhythmical, and folksy, with lots of teasing accompanying the periodic return of the rondo theme. Beethoven plays that game to the hilt, but pushes it: his rondo theme goes beyond merely folksy to a rumbustious, floor-shaking barn dance. For an added fillip, we're not sure whether the main theme begins on an upbeat or a downbeat, so the metric sense gets amusingly jerked around. On its last appearance the rondo theme enters in the wrongest of wrong keys, B major, before getting chased back to the proper C major. The contrasting sections are largely glitteringly virtuosic. The middle section features a jovial and jokey tune in A minor, perhaps to parallel the minorish major in the middle of the first movement.

For a telling last touch, just before the flashy last cadence there is a brief turn to lyrical and touching. That's been the undercurrent all along of this concerto that on the surface purports to be militant and exuberant, but is also a good deal more.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.

sinking quite different mine shafts into its mysterious depth, and which might be the better for the difference. As Norman Del Mar writes in his imposing study, Strauss "found [Debussy's] opera infinitely perplexing, and the freedom of Debussy's scansion wayward."

Schoenberg does not help us understand what Strauss was up to, and he also gets the chronology mixed up. Introducing a broadcast of his symphonic poem many years later, in February 1950, he said: "I had first planned to convert *Pelléas et Mélisande* into an opera, but I gave up this plan, though *I did not know that Debussy was working on his opera at the same time*. [Emphasis added] I still regret that I did not carry out my initial intention. It would have differed from Debussy's. I might have missed the wonderful perfume of the poem, but I might have made my characters more singing."* That he, not a professional opera man and never much interested in French music, might have been unaware of Debussy's opera is not implausible.

In any event, Schoenberg chose to follow the Straussian road of the symphonic poem, a road whose possibilities he had already extended in 1899 with a wonderful new byway when he had written his string sextet *Transfigured Night* as a musical interpretation of Richard Dehmel's poem. In retrospect he felt that the discipline of needing to "express moods and characters in precisely formulated units" stood him in good stead in his later development.

The first performance of *Pelleas und Melisande* went badly. Reminiscing in 1949, Schoenberg wrote that "reviews were unusually violent and one of the critics suggested putting me in an asylum and keeping music paper out of my reach. Only six years later, under Oscar Fried's direction, [*Pelleas*] became a great success and since that time has not caused the anger of the audience."

For one thing, Schoenberg was not a good conductor—one reviewer, Max Vancsa of the *Neue musikalische Presse*, suggested that he would have done himself a favor by turning the stick over to von Zemlinsky—and the orchestra began to cooperate only when Gustav Mahler made his presence felt at rehearsals, score in lap. No less important, the audience had no clue as to what this forty-minute tone poem was all about.

*Neither in this broadcast introduction nor in a brief program note dated December 1949 does Schoenberg mention Strauss's role in the genesis of *Pelleas und Melisande*. As their music and their politics diverged after World War I, their friendship soured beyond redemption.



The program gave the bare-bones title, and that was all.* Vancsa observed that there can't have been a hundred people in the hall who had any idea who Pelléas and Mélisande were, and not fifty who had read or seen the play. Finding much to praise in *Pelleas und Melisande*, he blamed Mahler, president of the Society of Creative Musicians, under whose auspices the concert was presented, "for the suppression of the program in program music." With his own music Mahler, much like Strauss, constantly waffled between revealing and concealing the "program," usually coming down on the side of giving minimal information. It is unlikely that he issued orders to the Society; on the other hand, Schoenberg and von Zemlinsky were very much under Mahler's spell and would have been likely to go along with his no-details bias.



Maurice Maeterlinck (1862-1949)

Schoenberg also pondered the question of reactions to *Pelleas und Melisande* in an article titled "Maturity" that he wrote in 1948:

> I personally do not find that atonality and dissonance are the outstanding features of my works. They certainly offer obstacles to the understanding of what is really my musical subject. But why then did even the works of my first period always meet with resistance at the first few performances, only later to become appreciated?
>
> It seems that the true cause must be found in my tendency to endow every work with an extravagant abundance of musical themes. In the works of my first period this caused extension to a length that soon began to annoy me. It was of course the tendency of the Wagnerian and post-Wagnerian epoch. Recall the extension of symphonies by Bruckner and Mahler and other forms by Strauss, Reger, Debussy, Tchaikovsky and many others. Much of this length was due to the technique of using numerous little-varied or even unvaried repetitions of short phrases.† I became aware of the aesthetic inferiority of this technique when I composed the final section of...*Pelleas und Melisande*. In the greater part of that work, sequences made up a considerable contribution toward achieving the necessary expanse of the presentation, such as is required for easier understanding.

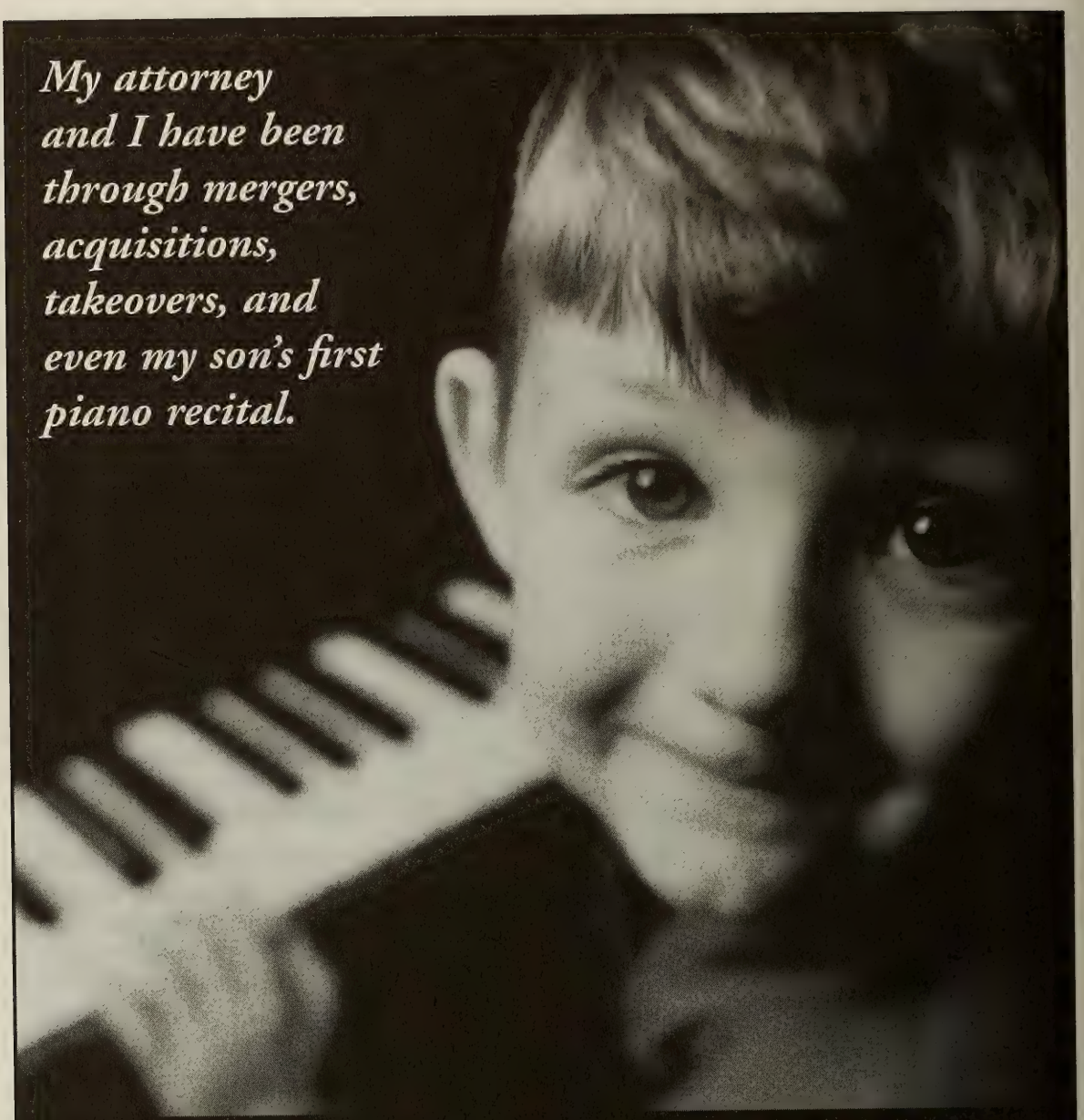
"Extravagant abundance," under which I would subsume the sometimes extreme rapidity of the harmonic motion, is one of the characteristics of *Pelleas und Melisande*. (Like Brahms, one of the avatars from whose scores he learned his craft, Schoenberg always believed in giving his listeners plenty to attend to.) Equally salient characteristics are passion and the sheer sensuous beauty and imagination of the orchestral writing.

What is the musical language of *Pelleas und Melisande*? We sense the presence of Wagner, but it is not so much, as one might expect, the Wagner of *Tristan* as the later, darker one of parts of *Götterdämmerung* and *Parsifal*. Strauss, of course, is here, but more in the master plan, in the very idea of composing such a piece, than in technical or expressive details. There is nearly no trace of Mahler, but he is someone whom Schoenberg, for all of his awe of him as a personality, began to appreciate as a composer only later. Returning to *Pelleas* after some years, I was surprised by occasional sug-

*Schoenberg's fair-copy autograph is a little more generous insofar as it does include the words "after the drama by Maurice Maeterlinck."

†It is hard to figure out what Debussy is doing in this line-up except that maybe the Pelléas association just caused his name to bubble up in Schoenberg's memory.—M.S.

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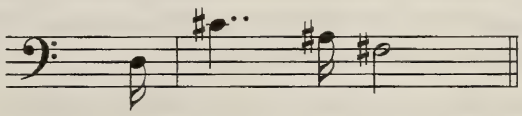
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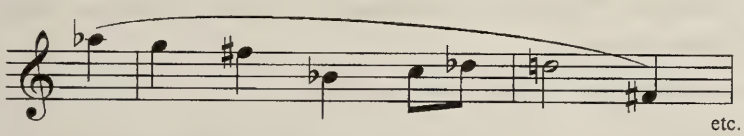
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Berg pointed out in an analysis he prepared in 1920 at the request of his and Schoenberg's publisher, Universal, we can also hear it as a four-movement but continuous symphony with a large sonata movement, a highly varied scherzo, a slow movement, and a finale most of which recapitulates earlier material, particularly from the first movement. Schoenberg would again use a somewhat similar design in the String Quartet No. 1 (1904-05) and the Chamber Symphony No. 1 (1906). The comments that Schoenberg himself made about *Pelleas und Melisande* on various occasions throughout his life make it clear that he regarded the score both as a program and absolute music. In the description that follows, the words in quotation marks come from the brief program note Schoenberg wrote in 1949 for the first recording of the piece (original in English).

Schoenberg begins with brooding music for low instruments. From this emerges almost immediately a motif designed to represent fate:

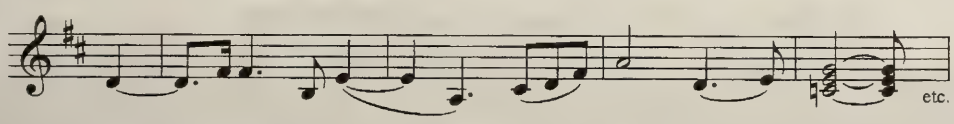


The three main characters are presented by themes, in the manner of Wagnerian leitmotifs, except that they are not as short. Mélisande, in her helplessness, is pictured by



which undergoes many changes in response to various moods.

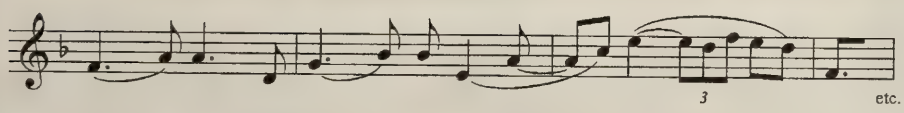
Golaud is pictured by a theme which first appears in the horns.



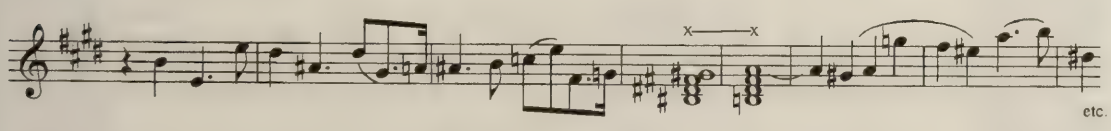
Later this is often transformed, for instance



or



The Mélisande and Golaud themes are pushed to an impassioned climax. Then, with a sudden increase in speed, Pelléas enters, his theme "contrasted directly by [its] youthful and knightly character. The two harmonies x—x are [also] designed to represent 'destiny.'"



Another climax breaks off abruptly and the "scherzo" begins, a scherzo several times interrupted by contrasting episodes. It starts with the scene where Mélisande, seated by a fountain, plays with her wedding ring, tossing it into the air and catching it, but then letting it fall into the water. At that same moment, in the woods, Golaud's horse

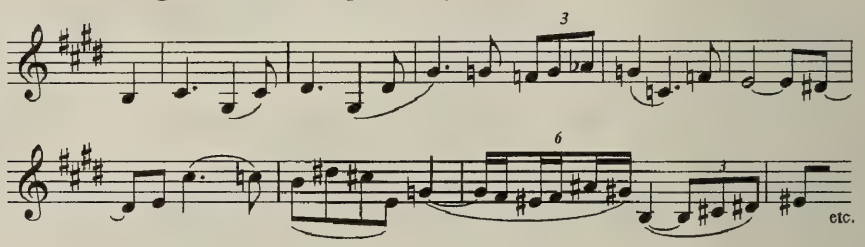
stumbles and Golaud is thrown. Both events are vividly depicted. The dark music that follows represents Golaud's growing jealousy.



Then, introduced by a harp glissando, comes an amazing passage that sets before us the scene of Mélisande leaning from her tower window, spilling her hair down to envelop Pelléas's face and hands as he stands below. Flutes, clarinets, and harps paint the scene; solo strings give us the love duet. Golaud intervenes, chiding Pelléas and Mélisande for their childishness. The tempo again becomes very slow. This is the scene where Golaud, in wordless menace, takes Pelléas into the frightening underground vaults of the castle: "A musical sound is produced which is remarkable in many respects; especially, because here, for the first time in musical literature, is used a hitherto unknown effect: a glissando of the trombone."

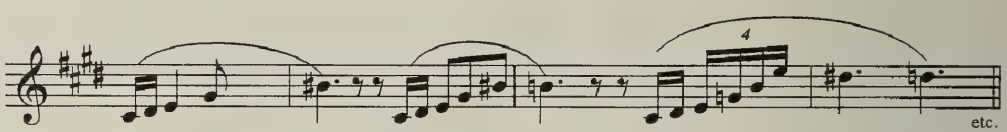
The strings in unison proclaim the motif of Golaud's jealousy, and then the quasi-symphony's slow movement begins. Most of this is a love scene for Pelléas and Mélisande. Schoenberg, describing the general plan of Pelleas and remarking that he had "tried to mirror every detail...with only a few omissions and slight changes of the order of the scenes," added: "Perhaps, as frequently happens in music, there is more space devoted to the love scenes.

"The love scene begins with a long melody."



This is an extended and glorious movement, one of course in which the Pelléas and Mélisande themes play a major part. It is broken off abruptly when Golaud slays Pelléas—thunderous percussion, Golaud's jealousy, the fragmenting of Pelléas's theme, the fate theme, silence.

We are now at the finale, and it begins with the brooding music that was the very first music we heard. There is a new theme for Mélisande's death.



"The entrance of the servants as a premonition of the death of Mélisande is mirrored by a chorale-like theme in the trumpet and trombone, combined with a counter-melody in the flutes and piccolos."



Most of the finale, however, is recapitulation. Both musically and emotionally, Schoenberg's model is the Immolation Scene in *Götterdämmerung*. Through these musical reminders we reexperience the events even as Golaud reexperiences them, and as Mélisande does with her fading consciousness. "Fate" and "Golaud" are the last thoughts with which Schoenberg presents us as this great tone poem makes its final transition from turmoil into silence.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO. A third volume, on the major works for orchestra with chorus, is forthcoming.



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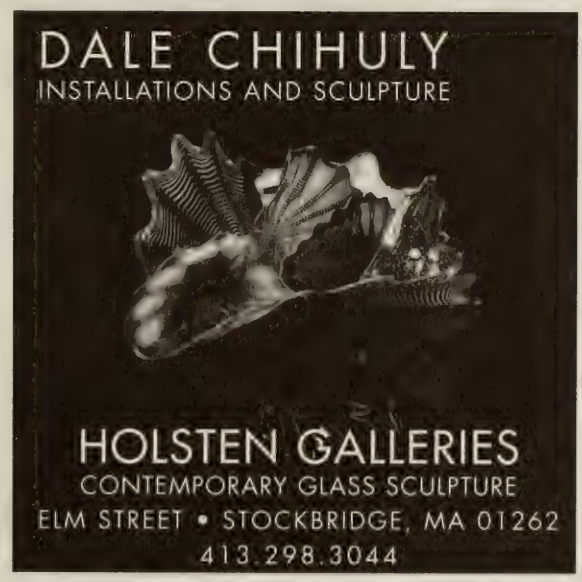
The important modern biography of Beethoven is Maynard Solomon's *Beethoven*, published originally in 1977 but newly revised in 1998 (Schirmer paperback). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the revised Grove (2001). A recent series of readable, compact composer biographies—"Musical lives," from Cambridge University Press—includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback; Berlioz, Debussy, Ives, Mahler, Mozart, Schubert, Strauss, and Verdi are also among the composers represented in this series). Barry Cooper's *The Beethoven Companion* is a good general reference on the composer, his works, his contemporaries, and his times (Thames & Hudson). Cooper is also the author of *Beethoven* in the Master Musicians series (Oxford). Michael Steinberg's program notes on the five Beethoven piano concertos are in his book *The Concerto–A Listener's Guide* (Oxford paperback). Roger Fiske's *Beethoven Concertos and Overtures* in the BBC Music Guides series is a useful small volume (University of Washington paperback). Donald Francis Tovey's classic program notes on the Beethoven concertos are in his *Essays in Musical Analysis* (Oxford paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Seiji Ozawa and the Boston Symphony Orchestra have recorded Beethoven's five piano concertos and *Choral Fantasy* with Rudolf Serkin (Telarc). An earlier Boston Symphony cycle, recorded under Erich Leinsdorf in the 1960s, features Arthur Rubinstein as soloist (RCA). There is also, from 1960, a Boston Symphony recording of Beethoven's Piano Concerto No. 1 featuring Sviatoslav Richter under the direction of Charles Munch (RCA). Other noteworthy sets of the five piano concertos include Alfred Brendel's with James Levine and the Chicago Symphony Orchestra (Philips). Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), Murray Perahia's with Bernard Haitink and the Concertgebouw Orchestra of Amsterdam (Sony Classical), and Stephen Kovacevich's with Colin Davis and the London Symphony Orchestra (Philips). Among historic issues, Artur Schnabel's recordings from the 1930s with Malcolm Sargent conducting the London Philharmonic have always held a special place (various labels,

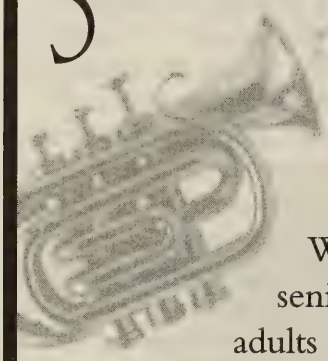
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—Marc Mandel

None of the biographies of Schoenberg currently available in English is especially comprehensive. A good introduction to the composer and his music is Oliver Neighbor's article from the 1980 edition of The New Grove Dictionary of Music and Musicians; this is available together with the Grove articles on Berg by George Perle and on Webern by Paul Griffiths as *The New Grove Second Viennese School* (Norton paperback). Neighbor's very slightly revised article is also included in the more recent edition of The New Grove (2001). Charles Rosen's insightful *Arnold Schoenberg* is another good but brief biography of the composer (University of Chicago paperback). Older biographies by Willi Reich and H.H. Stuckenschmidt are out of print but may be obtainable at used bookstores. The website of the Schoenberg Institute, www.Schoenberg.at, is perhaps the most comprehensive site available for any composer, featuring photographs, Schoenberg's artwork, program notes on his music, bibliographies, discographies, and much more. The writings of Arnold Schoenberg collected in *Style and Idea*, translated by Leo Black and edited by Leonard Stein, are of foremost importance to anyone with a serious interest in the composer and his aesthetic (University of California paperback). *Schoenberg and his World*, a collection of essays by leading scholars including Leon Botstein, J. Peter Burkholder, and others and edited by Walter Frisch, is a useful recent book (Princeton University paperback). Frisch's *The Early Works of Arnold Schoenberg* (University of California paperback), which includes discussion of *Pelleas und Melisande*, and Bryan Simms's *The Atonal Music of Arnold Schoenberg* (Oxford University Press), which does not, are detailed studies of his music. There are good recordings of *Pelleas und Melisande* with Herbert von Karajan conducting the Berlin Philharmonic (Deutsche Grammophon "Originals") and Eliahu Inbal conducting the Frankfurt Radio Symphony Orchestra (Denon).

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Conductor Roberto Abbado is in demand for both orchestral and opera engagements. In the United States he has established relationships with orchestras and opera companies including the Boston Symphony, Philadelphia Orchestra, Chicago Symphony, San Francisco Symphony, National Symphony, and New York's Metropolitan Opera. Equally important are his European credits, including La Scala, the Vienna State Opera, Maggio Musicale Fiorentino, Paris Opera, the Orchestra Sinfonica Nazionale della RAI, the Swedish Radio Orchestra, the Dresden Staatskapelle, and the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, to name a few. Mr. Abbado's 2000-01 season showcased his command of various composers and styles. Of special note were his debuts with the New York Philharmonic in February 2001 and with the Los Angeles Philharmonic in April. Other recent engagements have included the Gürzenich Orchestra/Cologne Philharmonic and the Teatro Metastasio in Europe, return appearances with the St. Paul Chamber Orchestra and Philadelphia Orchestra, Australian appearances with the Adelaide Symphony and Sydney Symphony, and concerts with the Minnesota Orchestra. Also this season he appears with the symphony orchestras of Atlanta, Houston, Toronto, and San Francisco. Additional performances last spring included the Orchestra of the Maggio Musicale Fiorentino, Camerata Musicale di Prato, the NDR Orchestra, and the Bamberg Symphony. Mr. Abbado records for BMG on the RCA Victor Red Seal label. His discography on that label includes Bellini's *I Capuleti e i Montecchi* (named "Pick of the Month" by *BBC Magazine*); Rossini's *Tancredi* (which received the "Echo Klassic Deutscher Schallplattenpreis" of the Deutsche Phono Akademie as the Best Opera Production of 1997); Donizetti's *Don Pasquale* with Renato Bruson, Eva Mei, Frank Lopardo, and Thomas Allen; Puccini's *Turandot* with Eva Marton, Ben Heppner, and Margaret Price; a disc of ballet music from Verdi operas; the two Liszt piano concertos with soloist Gerhard Oppitz; a collection of tenor arias with Ben Heppner, and a disc of opera scenes with soprano Carol Vaness. For Decca he has recorded an album of "Verismo Arias" with Mirella Freni. Mr. Abbado's first opportunity to conduct a group of musicians came at age fifteen. Following studies in Italy with Franco Ferrara, the twenty-three-year-old Abbado led his first opera performance, Verdi's *Simon Boccanegra*, with Bruson, Siepi, and Ligabue. He

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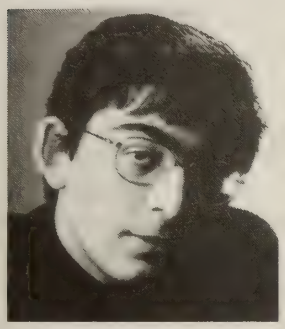
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soon found himself in demand for productions across Europe. During the next six years he made his debuts at La Scala, the Vienna Staatsoper, La Fenice in Venice, Zurich Opera, Deutsche Oper Berlin, and in the opera houses of Florence, Rome, and Bologna, while simultaneously developing his orchestral career with such orchestras as the Bamberg Symphony and the Münchner Rundfunkorchester, of which he was chief conductor from 1991 to 1998. He made his North American concert debut in 1991 with the Orchestra of St. Luke's at Lincoln Center, followed by his successful Metropolitan Opera debut in 1994 with *Adriana Lecouvreur*. Mr. Abbado made his Boston Symphony debut in November 1998 and his Tanglewood debut in July 1999. More recently he returned to Symphony Hall for subscription concerts in January 2001 and to Tanglewood this past August. At Tanglewood he led the BSO in music of Wuorinen, Mozart, and Mahler, as well as the Tanglewood Music Center Orchestra's annual Leonard Bernstein Memorial Concert, with Gianluca Cascioli as soloist in the latter performance.

Gianluca Cascioli



Italian pianist Gianluca Cascioli's career was launched with his victory at the 1994 Umberto Micheli International Piano Competition before a jury that included Luciano Berio, Elliott Carter, Maurizio Pollini, and Charles Rosen. The first of his several Deutsche Grammaphon releases followed, along with invitations from many leading European orchestras. Mr. Cascioli has appeared with the Mahler Jugendorchester under Claudio Abbado, the Mozarteum Orchestra at the Salzburg Festival, the Royal Philharmonic under Daniele Gatti, the Gulbenkian Festival Orchestra in Lisbon, the Zurich Tonhalle Orchestra, the Santa Cecilia Orchestra (both in Rome under Yuri Temirkanov and on tour in Berlin, China, and Japan under Myung-Whun Chung), and the Orchestra della Toscana under Umberto Benedetti Michelangeli on tour in South America. He has appeared at several major festivals, including the Evian Festival (where he played in a trio with Mstislav Rostropovich and Frank Peter Zimmermann), the Wallonie Festival, the Pollença Festival, and the Klavierfestival Ruhr. Other performances have taken him to Athens, Barcelona, Frankfurt, London, Madrid, Munich, Paris, and Vienna, as well as to all of the major Italian venues. In January 1999 Mr. Cascioli made his debut in the United States with the Saint Paul Chamber Orchestra and Roberto Abbado, who invited him to play with the Boston Symphony and the San Francisco Symphony under his baton. Engagements for the 2000-01 season included recitals in Utrecht and in the major German venues. In November 2000 Mr. Cascioli toured Japan with the Berlin Philharmonic and Claudio Abbado, with whom he also appeared in Rome and Vienna. In January 2001 he performed Prokofiev's Fifth Concerto, conducted by Mstislav Rostropovitch, on a tour of Spain. In February he returned to the Concertgebouw for Bartók's Second Concerto with Peter Eötvös conducting. This past June he participated in a chamber music series with Mr. Rostropovitch, Maxim Vengerov, and Yuri Bashmet. Mr. Cascioli's first compact disc, offered by Deutsche Grammophon to the winner of the Micheli Competition, was released in 1995 and features works by Beethoven, Schoenberg, Webern, Ligeti, and Boulez. A second recording, with works by Bach, Busoni, and Falla, followed, and in September 1999 he recorded music of Beethoven with the Berlin Philharmonic and Claudio Abbado. Gianluca Cascioli was born in Turin in 1979. Since 1991 he has attended the "Incontri col Maestro" Piano Academy in Imola, studying with Franco Scala and Piero Rattalino. He also studies composition at the Giuseppe Verdi Conservatory in Turin. Mr. Cascioli made his only previous Boston Symphony appearances in November 1999, as soloist in Mozart's C major piano concerto, K.467, with Roberto Abbado conducting. This past August at Tanglewood he was soloist with Roberto Abbado leading the Tanglewood Music Center Orchestra in Leonard Bernstein's Symphony No. 2, *The Age of Anxiety*, as part of the summer's Leonard Bernstein Memorial Concert.

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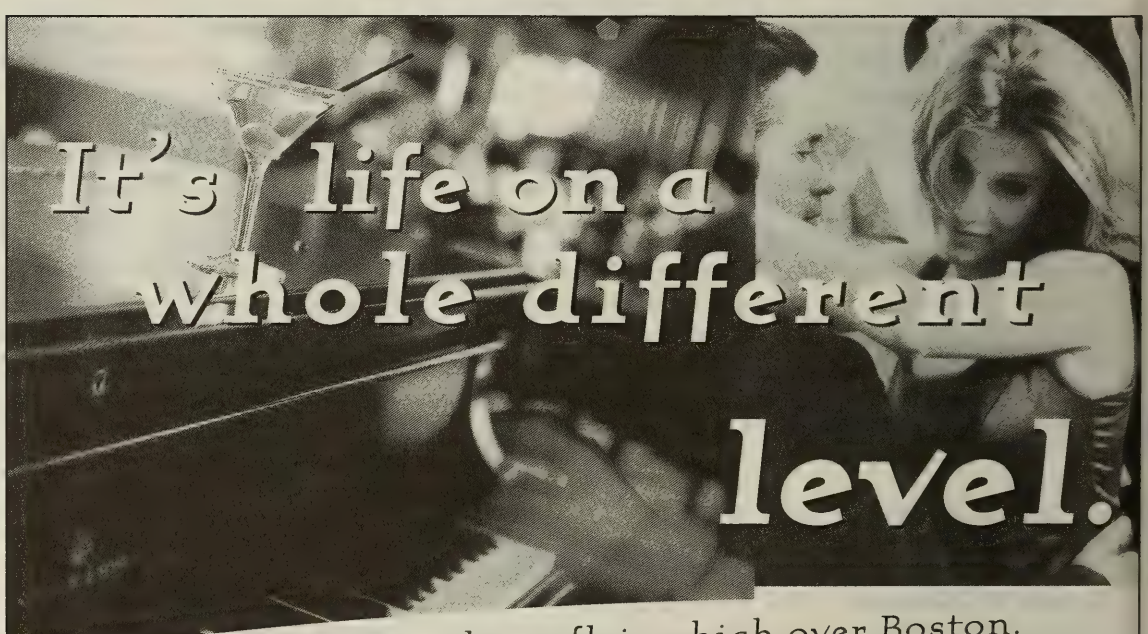
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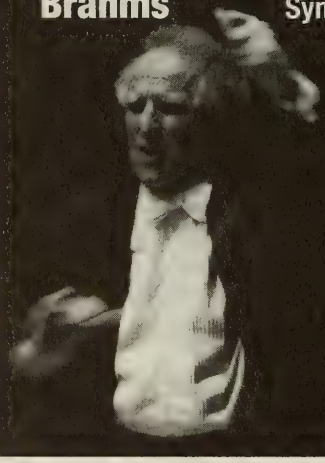
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The Boston Symphony Orchestra is a true New England treasure, and the talent of its musicians should be experienced by everyone. EMC Corporation is pleased to have a part in bringing the magic of the BSO to young people and their families in Boston and throughout the state. We hope these events will instill in us an interest and a love of music and remind us all of the rich artistic and cultural diversity that makes Massachusetts a great place to live and do business.



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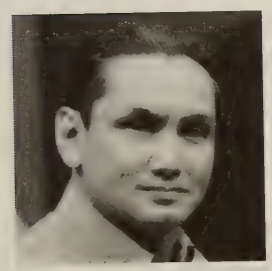
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The Boston Symphony Orchestra has enriched our local community with the gift of music throughout the past century. As the BSO enters its next 100 years of distinguished performances, ATG is proud to sponsor and work with the BSO to amplify its reach via the World Wide Web at www.bso.org. We hope that through education and access, our global community will benefit from the educational and musical treasures brought to us by the BSO.



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BOSTON SYMPHONY ORCHESTRA

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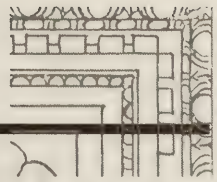
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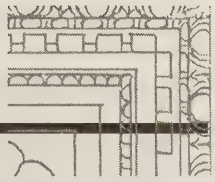
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NEXT PROGRAM. . .

Thursday, November 29, at 10:30 a.m.
(Open Rehearsal)
Thursday, November 29, at 8
Friday, November 30, at 8
Saturday, December 1, at 8
Tuesday, December 4, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

ROBERT SPANO conducting

COPLAND — Symphony No. 1
- Prelude
- Scherzo
- Finale

INTERMISSION

SIBELIUS — *Kullervo*, Opus 7, Symphonic poem for soprano, baritone, male chorus, and orchestra
- Introduction (Allegro moderato)
- Kullervo's Youth (Grave)
- Kullervo and his Sister (Allegro vivace)
- Kullervo Goes to Battle (Alla marcia)
- Kullervo's Death (Andante)

SOLVEIG KRINGELBORN, soprano
PETER MATTEI, baritone
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Now music director of both the Atlanta Symphony and Brooklyn Philharmonic, former BSO assistant conductor Robert Spano returns to Symphony Hall for a program of two early works that marked important milestones in the careers of their respective composers, one American the other Finnish. Aaron Copland's Symphony No. 1 (1931) is a recasting of his earlier *Organ Symphony*, which Copland wrote for his teacher, the organist and influential pedagogue Nadia Boulanger, at the suggestion of Serge Koussevitzky. Premiered by Koussevitzky with the Boston Symphony in 1925, the *Organ Symphony* was the first of many Copland works performed by the BSO over the course of the composer's long and fruitful relationship with the orchestra. Sibelius's epic orchestral work *Kullervo*, for soprano, baritone, and men's chorus, written when the composer was just twenty-six, is a symphonic "illustration" of part of the Finnish national epic, the *Kalevala*. This rarely performed work immediately established Sibelius's fame in his own country and helped revive a Finnish classical music tradition that continues to this day.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, November 29, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—November 29, 8-10:05
Friday Evening—November 30, 8-10:05
Saturday 'A'—December 1, 8-10:05
Tuesday 'C'—December 4, 8-10:05

ROBERT SPANO conducting
SOLVEIG KRINGELBORN, soprano
PETER MATTEI, baritone
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

COPLAND	Symphony No. 1
SIBELIUS	*Kullervo*, Symphonic poem for soprano, baritone, male chorus, and orchestra

Thursday, December 6, at 10:30 a.m.
(Open Rehearsal)
Thursday 'B'—December 6, 8-10:05
Friday 'B'—December 7, 1:30-3:35
Saturday 'A'—December 8, 8-10:05

SEIJI OZAWA conducting
DUBRAVKA TOMSIC, piano

BEETHOVEN	*Egmont* Overture
BEETHOVEN	Piano Concerto No. 4
BARTÓK	Concerto for Orchestra

Wednesday, January 9, at 7:30 p.m.
(Open Rehearsal)
Thursday 'A'—January 10, 8-10
Friday 'A'—January 11, 1:30-3:30
Saturday 'B'—January 12, 8-10
Tuesday 'B'—January 15, 8-10

BERNARD HAITINK conducting
RICHARD GOODE, piano

MOZART	Piano Concerto No. 17 in G, K.453
BRUCKNER	Symphony No. 7

Wednesday, January 16, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—January 17, 8-10
Friday 'B'—January 18, 1:30-3:30
Saturday 'A'—January 19, 8-10

BERNARD HAITINK conducting
CHRISTINE SCHÄFER, soprano
SARA MINGARDO, mezzo-soprano
RICHARD CROFT, tenor
JOHN RELYEA, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-MOZART PROGRAM	Symphony No. 40 *Requiem*

Programs and artists subject to change.

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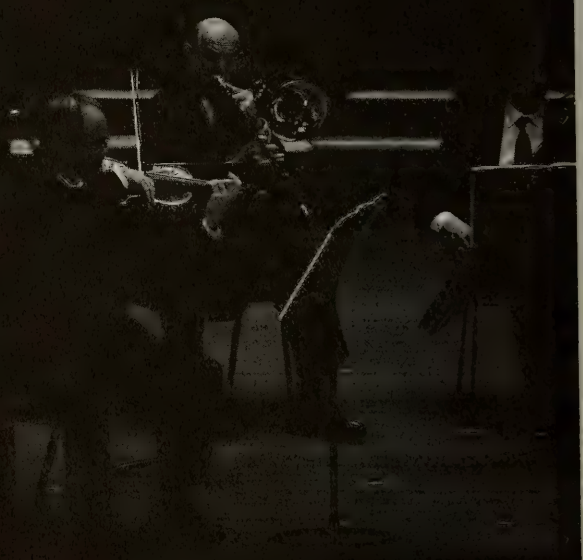
with William Sharp, baritone
MOZART Quartet in F for oboe, violin, viola, and cello, K.370 (368b)
HARBISON *Words from Paterson* for baritone and seven instruments
DUTILLEUX *Les Citations*
BRAHMS Quintet in B minor for clarinet and strings, Op. 115

MARCH 24

with André Previn, piano
Program to include
POULENC Sextet for piano and winds
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APRIL 28

SCHULHOFF String Sextet
GOLIJOV *Rocketekya* (world premiere)
BRAHMS String Sextet No. 2 in G, Op. 36



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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

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LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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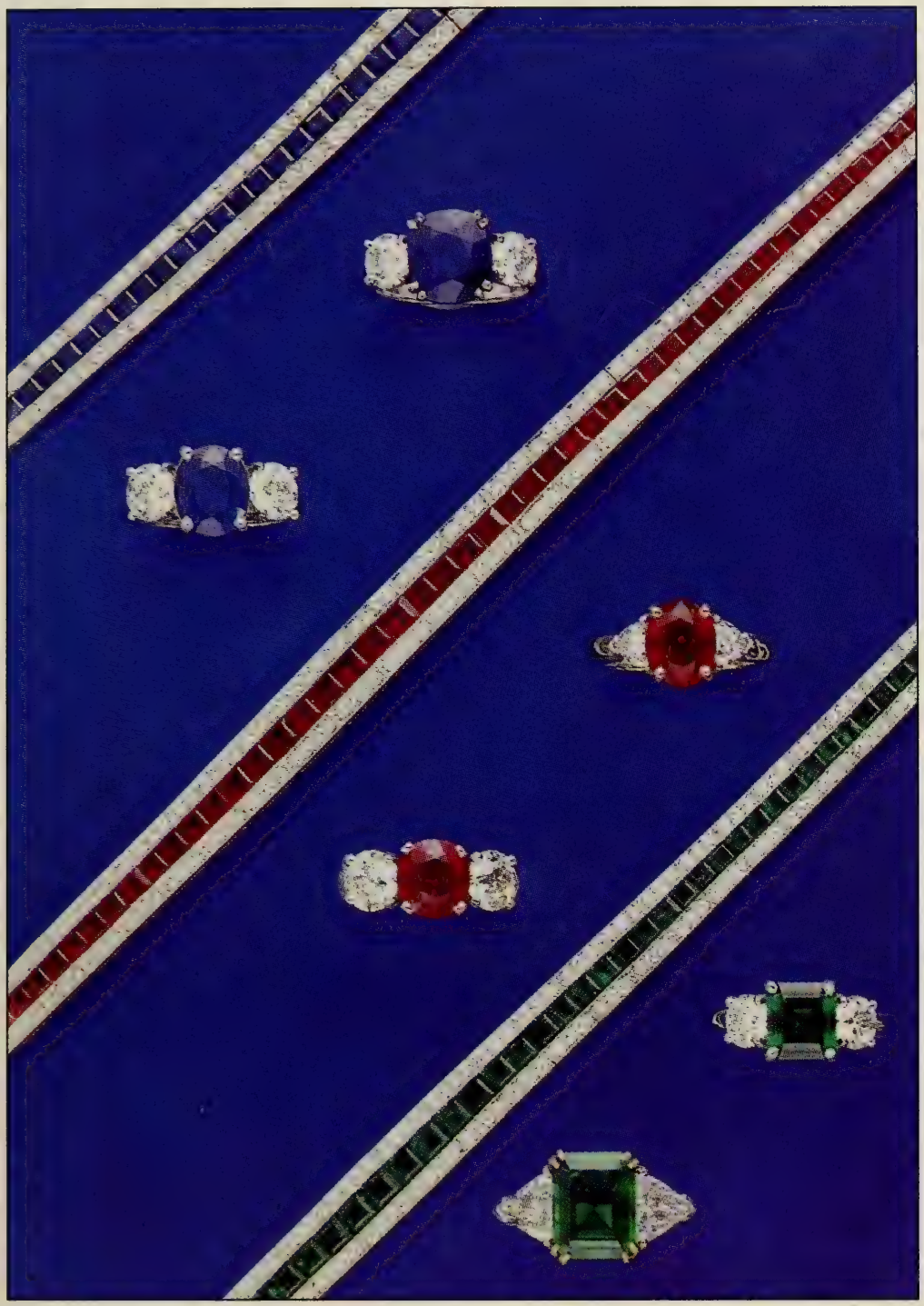
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BSO

James Levine Appointed 14th BSO Music Director

James Levine has been appointed the 14th Music Director of the Boston Symphony Orchestra. The announcement was made on Sunday, October 28, by Dr. Nicholas T. Zervas, Chairman of the Music Director Search Committee, and by Peter A. Brooke, Board of Trustees Chairman, following a meeting of the orchestra's Board of Trustees that day at Symphony Hall. As the 14th Music Director in the BSO's 121-year history and the first American-born conductor in this position, Mr. Levine will succeed Seiji Ozawa, whose 29-year tenure is the longest of any previous BSO Music Director. Mr. Levine will act as Music Director Designate effective September 2002. He will become Music Director in 2004-05 for an initial five-year commitment, leading the BSO in approximately 12 weeks of its 23-week subscription season, as well as three weeks or more at Tanglewood. Mr. Levine will also continue his long association with the Metropolitan Opera.



Koichi Miura

"It is with great excitement and pride that the BSO announces the appointment of James Levine as its next Music Director," Dr. Zervas and Mr. Brooke said. "This appointment brings together one of the world's most universally respected musicians and one of the world's preeminent orchestras. We think Mr. Levine is in a unique position to carry forward the BSO's mission of fostering and maintaining an organization dedicated to making music at the highest possible level. All of us at the Boston Symphony Orchestra are deeply honored that Mr. Levine has accepted the position of Music Director of the Boston Symphony Orchestra."

"I think the appointment of James Levine is a wonderful decision for the BSO," Mr. Ozawa commented. "I've known Jimmy for many years, and I know this will signal the start of a great era for this orchestra I love so much."

"I have loved the Boston Symphony since I was in my early teens," commented Mr. Levine. "It is a magnificent orchestra that is dedicated to making music at the highest level. Its home, Symphony Hall, is simply the best! The city of Boston is unique in its emphasis on education and culture. I am so honored to become a part of this tradition and look forward with greatest anticipation to a lot of exciting music-making."

"This is indeed an auspicious moment in the life of the Boston Symphony Orchestra," BSO Managing Director Mark Volpe remarked. "As the artistic leader of the Metropolitan Opera for nearly 30 years, Mr. Levine has been one of the most powerful forces in American musical life, providing an extraordinary artistic vision for one of the world's greatest musical organizations. The Boston Symphony looks forward to his distinctive style of leadership, suffused with his innovative and fresh approach to music."

"James Levine is one of the most distinguished and versatile musicians of our time. This is a great opportunity for the Boston Symphony to be able to continue its historic music-making tradition. It is going to be an exciting and innovative experience for everyone in Symphony Hall," said Boston Symphony concertmaster and Music Director Search Committee member Malcolm Lowe.

James Levine made his Boston Symphony debut in April 1972, when he conducted the orchestra in a program of Mozart, Mendelssohn, and the Mussorgsky/Ravel *Pictures at an Exhibition*; he made his Tanglewood debut that summer, with music of Mozart and Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire including Mozart's Mass in C minor, John Cage's *Atlas eclipticalis*, Mahler's *Das Lied von der Erde*, and Haydn's *The Creation*. Most recently, in February 2001, he led the orchestra in three highly acclaimed performances of Mahler's Symphony No. 3.

The Jacqueline Confortes Covo Memorial Concert Saturday, December 1, 2001

The first Saturday-evening concert of December has been endowed in memory of Jacqueline Confortes Covo, in honor of her birthday, by a generous gift from her mother, Alice Confortes. Jacqueline was born on December 1, 1932, in Salonyka, Greece. She lived there and in Athens until, at the age of nine, she fled from the Germans to Israel with her family. After her years of schooling and military service in Israel, Jacqueline moved to Geneva, Switzerland, where she attended the university, studying to be a translator, and worked for the Jewish Agency. She came to the United States four years later, married Abraham Covo, and attended Mount Holyoke College, where she earned a master's degree in English. She received her doctoral degree in English from Brandeis University and taught at Regis College. She died in 1996 at the age of 63.

New BSO Members

The Boston Symphony Orchestra has two new members this year—principal oboe John Ferrillo and violist Rebecca Gitter.

John Ferrillo joined the Boston Symphony Orchestra as principal oboe at the start of the 2001 Tanglewood season, having appeared with the orchestra several times as a guest performer in recent seasons. From 1986 to 2001 he was principal oboe of the Metropolitan Opera Orchestra. Mr. Ferrillo grew up in Bedford, Massachusetts, and played in the Greater Boston Youth Symphony Orchestra. He is a graduate of the Curtis Institute, where he studied with John deLancie and received his diploma and artist's certificate. He also studied with John Mack at the Blossom Festival and has participated in the Marlboro, Craftsbury, and Monadnock festivals. Prior to his appointment at the Metropolitan Opera, Mr. Ferrillo was second oboe of the San Francisco Symphony, and was a faculty member at Illinois State University and West Virginia State University. A former faculty member of the Mannes School of Music in New York City, he has taught and performed at the Aspen and Waterloo festivals and at the Mannes Bach Institute, and currently serves on the faculty of the Juilliard School. As principal oboe of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players.



Rebecca Gitter was born in Canada in 1978. She began violin studies at the age of seven and viola studies when she was thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto. While at CIM, she was the recipient of the Institute's Annual Viola Prize and the Robert Vernon Prize in competition, resulting in solo performances with the CIM orchestra. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award; before her appointment to the BSO's viola section, she was offered a position in the Detroit Symphony Orchestra. In past summers, she has participated in the Taos School of Music, Ravinia's Steanes Institute for Young Artists, the National Academy Orchestra of Canada, and the National Youth Orchestra of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.



BSO Portraits Display

A display of formal portrait photographs of the BSO's entire current membership can be viewed in the orchestra-level corridor of Symphony Hall nearest the Cohen Wing. Originally mounted as part of last season's Symphony Hall Centennial Celebration, the display also incorporates photos of Seiji Ozawa and past BSO and Pops conductors from an exhibit previously mounted in that space. Photographer Betsy Bassett took the black-and-white BSO member photographs. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

BSO Members in Concert

The New England Brass Band under its music director, BSO bass trombonist Douglas Yeo, will give three Christmas concerts in Boston-area churches: on Sunday, December 2, at 3 p.m. at the Wilmington Congregational Church, Wilmington, MA; on Sunday, December 9, at 3 p.m. at the

Free Christian Church in Andover, and on Sunday, December 16, at 7 p.m. at the First Parish Church in Westwood. For more information and directions, visit the band's website at www.newenglandbrassband.org.

The Walden Chamber Players perform music of Haydn, Schnittke, Mozart, and Dohnányi on Friday, December 7, at 8 p.m. at Troy Savings Bank Music Hall in Troy, NY. The ensemble performs music of Haydn, Schnittke, Hindemith, and Brahms (the F minor piano quintet, Opus 34) on Sunday, December 9, at 3 p.m. at the Longy School of Music in Cambridge. The performers include BSO members Tatiana Dimitriades and Alexander Velinzon, violins, Andrew Pearce, cello, Thomas Martin, clarinet, and Richard Sebring, horn. For more information call 1-800-586-8438 or visit www.waldenchamberplayers.org.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses music of Copland and Sibelius (November 29-December 4). Next week, Helen Greenwald of the New England Conservatory discusses Beethoven and Bartók (December 6-8).

BSO Members on Compact Disc

Several Boston Symphony members can be heard on newly released compact discs.

BSO principal trumpet Charles Schlueter has released an album entitled "Virtuoso Trumpet" on Kleos Classics. Joining him on this album of music by Honegger, Enesco, Yves Chardon, Poulenc, Saint-Saëns, and Tomás Svoboda are his BSO colleagues James Sommerville, horn, Ronald Barron, trombone, Joel Moerschel, cello, Lawrence Wolfe, double bass, and the Hawthorne String Quartet.

BSO cellist Jonathan Miller has released "Beethoven Sonatas for Cello and Piano, volume 1," with pianist Randall Hodgkinson. Recorded at Seiji Ozawa Hall at Tanglewood, this release on the Centaur label includes Beethoven's Cello Sonatas No. 2 in G minor, No. 3 in A, and No. 4 in C.

BSO cellist Luis Leguía, with pianist Carmen Rodriguez-Peralta, has released a disc entitled "Classic Composers of South America, Mexico, and the Caribbean" on the Luis & Clark label. The disc includes music of Villa-Lobos, Ginastera, Casals, Chavez, and other composers, plus Mr. Leguía's own transcriptions for cello and piano of music drawn from Peruvian folklore. Mr. Leguía performs on the Luis & Clark carbon fiber cello built and developed by Mr. Leguía himself, and heard here on disc for the first time. The disc is available at www.luisandclark.com as well as at local record stores.

These discs, along with many more featuring members of the Boston Symphony Orchestra, are available at the Symphony Shop.

Symphony Hall Tours

During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. and every Wednesday except December 26 at 4:30 p.m. The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9392.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2001-2002

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Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

‡Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

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Assistant Principal
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Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
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*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
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Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

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The BSO Opens its Broadcast Archive to the World

by James Miller

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra has released an exclusive twelve-disc set of historic performances from the BSO's archives encompassing more than forty works and over fifteen hours of music. The set also includes extensive liner notes from the original BSO program books, artist biographies, personal reminiscences, newspaper review quotes, and a 140-page commemorative booklet including histories of the BSO broadcasts, BSO, and Symphony Hall, archival illustrations, and more. On sale at the Symphony Shop, this limited edition set is available for $225 plus applicable tax and shipping. It can also be obtained by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; by faxing (617) 638-9307; or at selected Virgin Megastores, including the new Boston store scheduled to open in December on Massachusetts Avenue. The following article is reprinted from "Fanfare" magazine for September/October 2001.

After several years of making archival performances available, first on LP and then on CD, in exchange for contributions by local listeners, a practice it discontinued about ten years ago, the Boston Symphony Orchestra has joined its "Big Five" peers and issued a twelve-disc set of live archival performances broadcast between 1943 and 2000 that is available for purchase internationally. The original plan was to issue the set a year ago, at the start of the BSO's Symphony Hall Centennial Season, but various factors—such as finding the best source materials and securing all the necessary artist clearances—intervened. According to the orchestra's artistic administrator Anthony Fogg, who oversaw the project and was among those who participated in the selection process, "The basic reason is that there's a treasure trove of recordings that have been sitting there in the archives for such a long time, and music lovers and collectors deserve a chance to hear them. The impetus was the centennial of Symphony Hall in October 2000."



Michael Lutch

Seiji Ozawa

The fact that the set commemorates the opening of the orchestra's venerable home in Boston, one of the great concert halls in the world, actually made the task of going through decades of performances a bit easier: the selection committee decided to include only performances that took place there, though they made one exception—a Glinka *Ruslan and Ludmila* Overture under Koussevitzky from a concert at Hunter College in New York. Thus they didn't have to audition the many broadcasts originating from Tanglewood, the orchestra's summer home, or from tour performances. Another member of the selection committee was Douglas Yeo, the orchestra's bass trombonist: "I joined the BSO in 1985 and I've been keenly interested in the history of the orchestra. I also collect historic recordings, so when the word went out that they were looking for volunteers, I was the first to do so." Others who participated in the selection process were two retired BSO players, violinist Harvey Seigel and cellist Robert Ripley; Richard L. Kaye, the BSO broadcast producer for decades at radio station WCRB; BSO Director of Program Publications Marc Mandel, who is also a longtime collector of broadcast and other historic recordings; BSO Music Director Seiji Ozawa, and, from IMG Artists in London, which collaborated with the BSO on production of the set, John Pattrick and Stephen Wright. Pattrick and Wright are producers of the BBC CD series "BBC Legends" and "Britten the performer." If the members were at odds over a possible selection, an occasional outside opinion was solicited.

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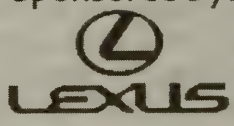
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There was another restriction that the committee members tried to impose, though not with 100% success: that the conductors in question should not have made commercial recordings of the music. Douglas Yeo: "That posed problems with many of the conductors. They recorded most of their specialties, so we tried to find repertory that they hadn't recorded, but wasn't so far off the beaten path that nobody would be interested. Even here there were some surprises, like a Guido Cantelli *Pines of Rome*, which he'd never recorded." The BSO apparently has Cantelli's only performance preserved of that music, in sound, according to Marc Mandel, that is far superior to earlier "pirate" issues. In addition to its own large archive, the orchestra also drew upon material from the Library of Congress and a number of private collectors whose off-the-air tapes have helped to fill gaps in the BSO's own holdings. In the end, as Douglas Yeo said, "There was very little that we wanted that we couldn't get."



Walter Strate Studio/BSO Archives

Pierre Monteux

Yeo also mentioned another restriction: "We chose to avoid using outside soloists—we wanted to feature the orchestra on this particular set, though there were a number of compelling things that happened to be played by soloists within the orchestra, such as Richard Strauss's *Duet-Concertino* for clarinet and bassoon with Harold Wright and Sherman Walt." Another item featuring soloists from the orchestra is Ozawa's performance of Martin's Concerto for Seven Winds, Timpani, Percussion, and Strings, which gives eight of the principals a chance to demonstrate their virtuosity.

It should be pointed out that the selection committee went about its work as individuals, not listening as a group, then thrashed out their choices in meetings, by phone, and by e-mail as they went along. Again, Douglas Yeo: "We fought like cats and dogs and it was a wonderful process...in the end a very good consensus developed. Anything that's in the set certainly had at least majority support, and while we all had strong opinions...each of us had things that were important to us. For instance, I, as a member of the orchestra, was very interested in being sure that we included things that the orchestra and its individual players *sounded* good in. Marc Mandel knows a lot of historic recordings, so he wanted to be sure that our archival performances were competitive with what else is available." Anthony Fogg defends the process: "We don't mind if opinion is divided on some of the performances in the set. I think that's more stimulating than an all-purpose performance that finds only the middle ground."



BSO Archives

Charles Munch

And just what is in the set? Five of the CDs are devoted to Seiji Ozawa's five predecessors as music director: Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and William Steinberg. Monteux, Koussevitzky's predecessor, is represented by Strauss's *Don Quixote* and *Rosenkavalier* Suite and the Vaughan Williams *Fantasia on a Theme of Tallis*, performances that took place between 1956 and 1963, when he was a beloved guest conductor (no recordings exist from his 1919-1924 tenure as music director). Recording mavens may notice that the soloists in *Don Quixote*, cellist Samuel Mayes and

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violist Joseph de Pasquale, who were the BSO's principals at that time, can be heard on a commercial recording of the piece, but with another orchestra and conductor. Koussevitzky (music director from 1924-1949) conducts Bartók's Concerto for Orchestra in a performance broadcast several weeks after the world premiere at Symphony Hall. (The actual premiere, contrary to what some pirate issues suggest, was neither broadcast nor preserved.) Thanks to some recently discovered source material, this is in better sound than previous unauthorized issues. The performance includes Bartók's original ending, which he later revised. Koussevitzky's 1949 world premiere performance of Leonard Bernstein's Symphony No. 2, *The Age of Anxiety*, also uses a pre-revision ending. Bernstein himself plays the prominent piano part. The other Koussevitzky contributions are Liadov's *From the Apocalypse,* a 1943 performance, the oldest in the set, and the already mentioned *Ruslan* Overture, which is on disc 12, a disc of "En-

Critical Acclaim for "Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000"

"The level of musical interest and interpretive distinction is high. Most of the performances feature conductors in repertoire they did not record commercially.... The recorded sound has been cleaned up with the best current technology. The presentation of the discs is elaborate, with the original program notes and biographies, technical notes on the recordings, reminiscences of players, historical and personal essays, unfamiliar photographs, even reproductions of reviews.... The set displays [the BSO] as one of the world's greatest orchestras."

—Boston Globe

"Being able to hold almost 60 years of Boston Symphony Orchestra history in one hand might seem too good to be true. But with the release of the Boston Symphony Orchestra's privately produced boxed set, you can now do exactly that.... This 15-hour plus set is a remarkable achievement both for its comprehensiveness and quality."

—Boston Herald

"Commemorating the opening of Symphony Hall in 1900, [the set] reawakens potent chapters from the orchestra's past, [balancing] the desire to include performances of singular merit versus the need adequately to represent the music directors at hand.... Room is reserved for tremendous guest appearances by the likes of Cantelli, Giulini, Kubelik, Markevitch, Tennstedt and Walter. And the high culture of the orchestra itself—its pride and capacity, its flexibility and versatility—is also appropriately honored."

—New York Times

"Classical music lovers know that Christmas is coming when symphony orchestras begin issuing imperiously packaged box sets as *the* ideal gift.... The lone holdout among the Big Five orchestras has been the Boston Symphony Orchestra, a situation finally rectified by its new 12-disc *Symphony Hall Centennial Celebration*.... The historic material on the Boston box demands a suspension of modern sound standards, though that's an infinitesimal price to pay for [these] time-travel experiences...."

—Philadelphia Inquirer

"Now the Boston Symphony Orchestra joins [the other Big Five orchestras] with its stunning *Symphony Hall Centennial Celebration*.... Through these live performances, a listener can hear the BSO of the distant and recent past as an ensemble whose flexibility, transparency and occasional pungency suit a range of styles, and not merely marked by the Gallic elegance for which it long has been hailed.... The goodies never stop.... The BSO promises that more archival broadcasts are being prepared for another multi-CD set, and all we can say is: Bring it on."

—Cleveland Plain Dealer



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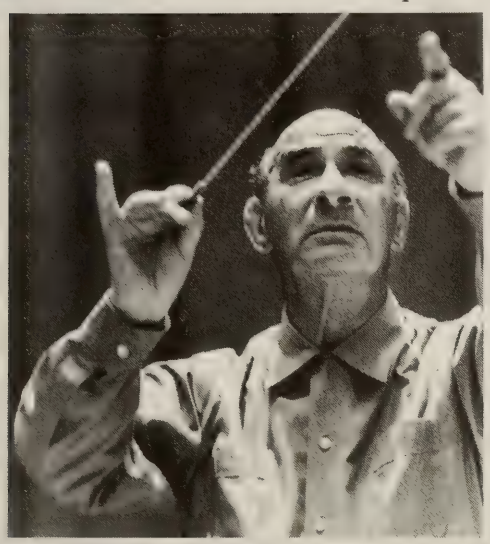
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cores and Rehearsal Excerpts" also including, among other things, a Leinsdorf version of Lanner's *Die Mozartisten* Waltzes (an amusing potpourri of tunes from *Don Giovanni* and *Die Zauberflöte*) and Charles Munch's rendition of the overture to Auber's *La Muette de Portici*. The rehearsal excerpts, both from 1949, include Koussevitzky rehearsing the Vaughan Williams Sixth Symphony, and Bernstein preparing the world premiere of Messiaen's *Turangalîla-Symphonie*.

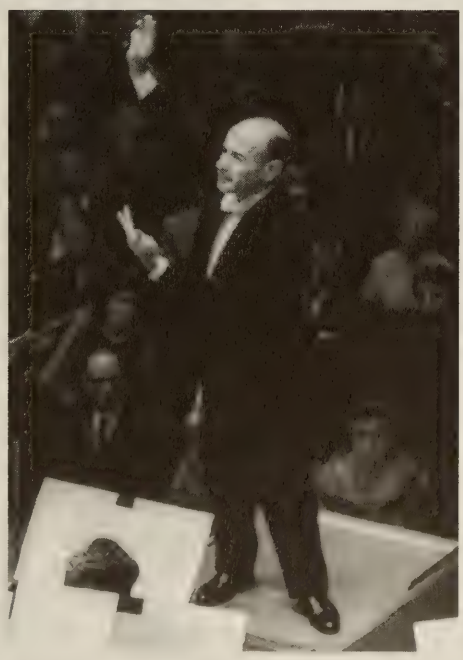
BSO Archives



William Steinberg

The Munch disc seems to have posed the most problems for the committee. As Anthony Fogg observes, "Munch's live performances had a visceral quality and a sense of spontaneity that don't always come across on the commercial recordings." But, as is well-known, Munch, who led the BSO from 1949 to 1962, didn't much like to rehearse, so his performances, while exciting, were not always note-perfect. Also, since union regulations prevented tapes from being made during much of Munch's tenure, and a 1961 fire at WGBH destroyed some of what was taped officially during that period, filling in the gaps from private off-the-air collections has been particularly important with regard to his broadcasts. After considering performances of such works as Schumann's Second and Fourth symphonies, Haydn's *Military* Symphony, and other non-French repertoire, the committee finally decided on an all-French selection, representing him in the kind of music for which he's most famous. Besides less familiar works by Franck, Roussel, and Fauré, there are also performances of *La Mer* and *La Valse* from his final season as music director, during which time he reprogrammed many of his favorites in a sort of valedictory survey. Fortunately, Munch's spontaneity was an asset: no Munch performance of a given work is quite like another.

Munch's successor, Erich Leinsdorf (1962-1969), leads performances of music by Janáček (the American premiere of a suite from *The Cunning Little Vixen*, Shostakovich (the First Symphony), Wagner (the *Siegfried Idyll*), and Smetana (*The Moldau*). William Steinberg's (1969-1972) contribution to the set is a single large work, Bruckner's Eighth Symphony.



Milton Feinberg/BSO Archives

Erich Leinsdorf

Somehow, Seiji Ozawa (1973-present) never got around to recording Berlioz's *Roman Carnival* Overture, an omission that is made good on disc 12 of the BSO set. It's also the most recent thing in the set, dating from April 2000. In addition to that, Ozawa gets two full discs of repertoire he personally selected for this release, including Bartók's *Bluebeard's Castle* with Gwynne Howell and Yvonne Minton, Stravinsky's *Symphony of Psalms* and Messiaen's *Trois Petites Liturgies* featuring the Tanglewood Festival Chorus, and the previously mentioned concertos by Richard Strauss and Frank Martin. Sir Colin Davis, Bernard Haitink, and Michael Tilson Thomas, who served as BSO principal guest conductors, are represented on another CD by, respectively, the Vaughan Williams Fourth Symphony (1973), the Schubert Third (1992), and Prokofiev's *Scythian Suite* (1972). Two longtime concertmasters/assistant conductors of the orches-

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tra, Richard Burgin and Joseph Silverstein, are also included in the set.

There are three discs devoted to such celebrated visitors as Carlo Maria Giulini, Rafael Kubelik, Igor Markevitch, Dimitri Mitropoulos, Thomas Schippers, Leopold Stokowski, Klaus Tennstedt, and Bruno Walter. Markevitch is represented by a Tchaikovsky *Romeo and Juliet* from his American debut program with the BSO, Tennstedt by an *Academic Festival* Overture from his United States debut program. There is also Aaron Copland conducting his own *Music for a Great City*. Inevitably there were a number of items that these prominent guests did record commercially with other orchestras, such as the Markevitch *Romeo and Juliet*, Bruno Walter's performance of Haydn's Symphony No. 92, and Stokowski's of Tchaikovsky's *Hamlet*, but these broadcasts are mostly quite different from the commercial recordings collectors may already know.

That covers most, but not all, of the contents. Once the repertoire was finalized, most of the selection committee was able to rest on its laurels, though Anthony Fogg, Marc Mandel, who oversaw the editorial content, and John Pattrick, along with BSO Archivist Bridget Carr, who was involved from the start with organizing and sorting through the BSO's vast broadcast collection, as well as locating the best source materials, remained heavily involved through the final stages of production. As Anthony Fogg said, "This amounted to an enormous amount of listening, which was fantastic, I must say. For months and months I listened to almost nothing but old Boston Symphony performances. A couple of times I just had to sit down and listen to a nice, modern recording of, say, some pianist—something to clean out my ears. But it's been great to get to know the orchestra over so much of its history, and to hear what's consistent and what's changed." Douglas Yeo enjoyed the experience, too: "What we've come up with, despite our strictures, is a terrific compilation of interesting performances in good sound. In fact, we were sometimes amazed to find out how good the sound was. We're so pleased with the set and how it came out. This has been eagerly awaited, and justifiably so. We've got a winner here."

On Display in Symphony Hall

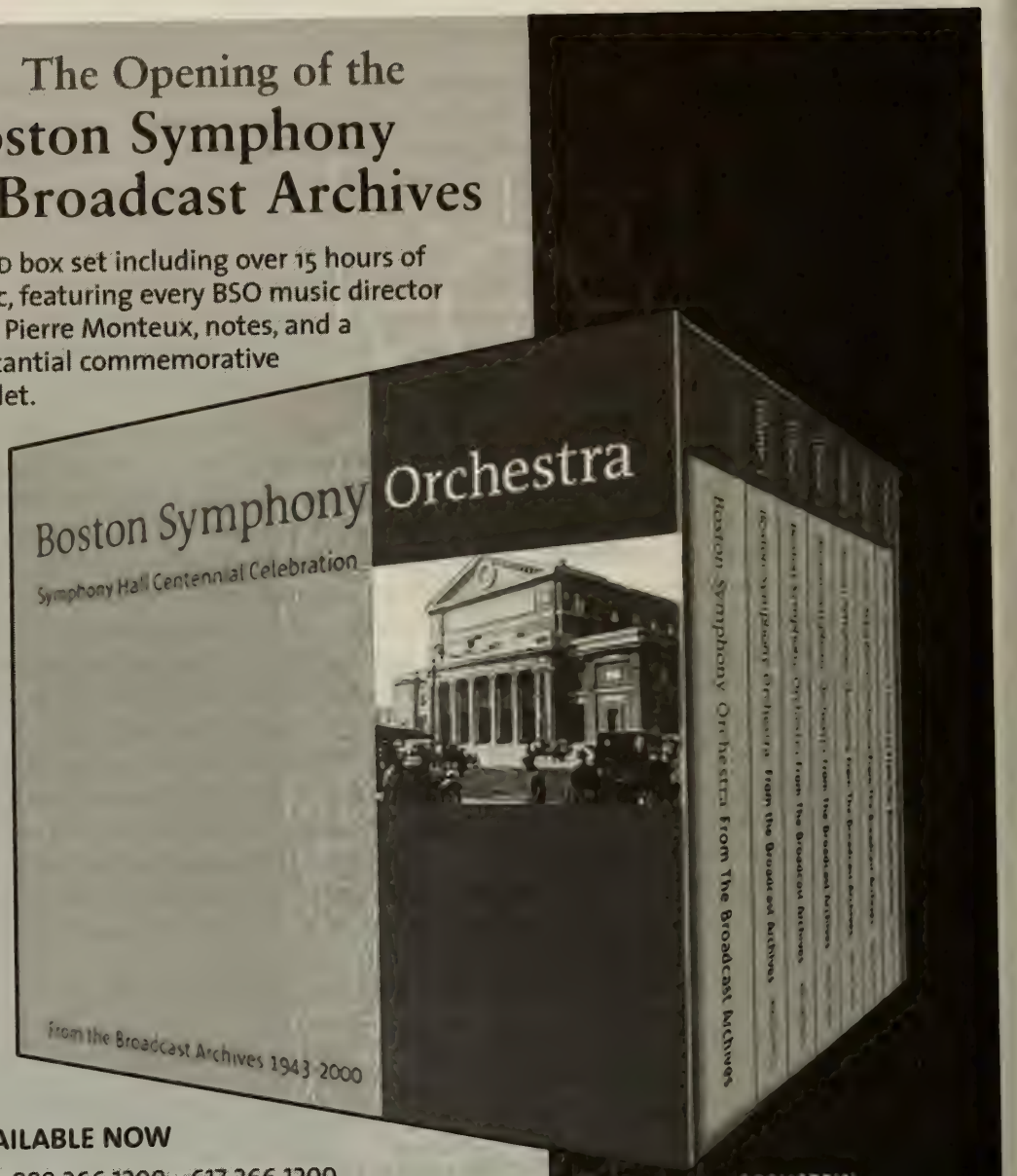
An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

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Thursday, November 29, at 8
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ROBERT SPANO conducting

COPLAND — Symphony No. 1

Prelude
Scherzo
Finale

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SIBELIUS — *Kullervo*, Opus 7, Symphonic poem for soprano, baritone, male chorus, and orchestra

Introduction (Allegro moderato)
Kullervo's Youth (Grave)
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Kullervo's Death (Andante)

SOLVEIG KRINGELBORN, soprano
PETER MATTEI, baritone
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Text and translation begin on page 40.

The Saturday-evening concert is presented in loving memory of Jackie Confortes Covo by her mother, Alice Confortes.

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ROBERT SPANO conducting

Please note that Peter Mattei, originally scheduled as the baritone soloist in Sibelius's "Kullervo," has regretfully had to withdraw from these concerts because of illness. We are fortunate that baritone Tommi Hakala was available to replace Mr. Mattei at short notice.

Tommi Hakala



A native of Riihimäki, Finland, baritone Tommi Hakala makes his Boston Symphony debut at these concerts. Mr. Hakala graduated from the Sibelius Academy in Helsinki with highest mention in 1998. His mentors include Esa Ruuttunen, Jaakko Ryhänen, and, since 1997, Professor Roland Hermann in Karlsruhe. He also took master classes with Mark Tatlow, Peter Berne, and François Le Roux. In 1997 he was the first-ever recipient of the Matti Salminen Grant. He was awarded the theater prize of the German IHK in 1999 and first prize at the Finnish Merikanto Singing Competition in 2001. Equally at home in the world of opera and on the concert stage, Mr. Hakala has performed in many concert halls in his home country as well as in Belgium, Austria, Germany, Italy, and the United States. He has appeared in many Finnish opera houses, including the Finnish National Opera in Helsinki, and has also been a guest of several German companies. A permanent member of the Municipal Theater of Nuremberg from 1998 to 2001, he has performed the roles of Marcello in Puccini's *La bohème,* Papageno in Mozart's *The Magic Flute,* Guglielmo in Mozart's *Così fan tutte,* Count Eberbach in Lortzing's *Der Wildschütz,* Dandini in Rossini's *La Cenerentola,* and both the Count and Figaro in Mozart's *The Marriage of Figaro.* Mr. Hakala spent the summer of 2000 at Bayreuth participating in a scholarship program of the Richard Wagner Foundation. Recent engagements have included his return to Finnish National Opera in 2000 and 2001 and a guest appearance at the Bavarian State Opera in Munich. Last winter he was highly acclaimed in the role of the Father in *Hänsel und Gretel,* which he performed at short notice at the Aalto Theater in Essen. In the summer of 2001 he sang Marullo in a new production of *Rigoletto* at the Savonlinna Opera Festival. As a result, he was engaged to return to Savonlinna as Valentin in Gounod's *Faust* in the summer of 2002. This season Tommi Hakala joined the ensemble of the Leipzig Opera, where he is featured in such roles as Wolfram in *Tannhäuser,* Escamillo in *Carmen,* Papageno in *The Magic Flute,* Schaunard in *La bohème,* and Count Eberbach in *Wildschütz.*

Aaron Copland
Symphony No. 1



Aaron Copland was born on November 14, 1900, in Brooklyn, New York, and died in North Tarrytown, New York, on December 2, 1990. Copland's Symphony No. 1 is a reorchestration of his Organ Symphony. *He wrote the latter in 1924 for Nadia Boulanger at the suggestion of the newly appointed music director of the Boston Symphony Orchestra, Serge Koussevitzky. The* Organ Symphony *was first performed by the New York Symphony Society under Walter Damrosch on January 11, 1925, with Boulanger as soloist, followed by Boston Symphony performances the following month under Koussevitzky, also with Boulanger playing the organ part. Erich Leinsdorf conducted the only other BSO performances of the* Organ Symphony *in Boston, Cambridge, and New York in March and April 1964.*

In 1926 Copland rescored the scherzo movement of the Organ Symphony, *replacing the organ solo with orchestral instruments. This movement alone was performed in the spring of that year by Fritz Reiner and the Philadelphia Orchestra. Copland finished the reorchestration of the entire work by 1931, increasing the size of the woodwind, brass, and percussion sections and adding piano and alto saxophone. Ernest Ansermet conducted the Berlin Symphony Orchestra in the first performance of the piece, now called "Symphony No. 1," in December 1931 in Berlin. The Chicago Symphony Orchestra under Frederick Stock gave the first American performance on January 18, 1934. The first Boston Symphony performances of the Symphony No. 1 were conducted by Koussevitzky in February 1935 in Boston, Northampton, and New York City. The composer himself conducted the only other BSO performances of the piece at Symphony Hall and in Cambridge in January 1960, in six Japanese cities, Manila, and Sydney on the orchestra's tour of the Far East in May of that year, and at Tanglewood that August 13. The score of the First Symphony calls for two flutes (second doubling piccolo II), piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, alto saxophone, eight horns, five trumpets, three trombones, tuba, percussion (side drum, bass drum, tambourine, wood block, cymbals, tam-tam, xylophone, and glockenspiel), timpani, celesta, piano, two harps, and strings.*

The first significant orchestral score by Aaron Copland—*Cortège macabre*, later part of his Gothic ballet *Grohg*—was the composer's calling card to the conductor Serge Koussevitzky. Copland had been living in Paris as one of the first of many, many American students of Nadia Boulanger, and had attended the "Concerts Koussevitzky," in which the Russian émigré conductor led his orchestra in the most up-to-date modern works, including the premiere of Stravinsky's Piano Concerto. Copland and his fellow American students were incredulous when they learned that, beginning in the fall of 1924, Koussevitzky would become the conductor of the Boston Symphony Orchestra, replacing Pierre Monteux. The possibility that the already venerable BSO might become a greenhouse for the latest music championed by the conductor was as exciting as it was unbelievable. When Nadia Boulanger heard the news she didn't hesitate. She took Copland to see Koussevitzky, and the young composer, with another Russian, Serge Prokofiev, watching over his shoulder, demonstrated the *Cortège macabre* for Koussevitzky at the piano.

Koussevitzky was impressed enough with the piece that he told Boulanger and Copland that *Cortège macabre* would be part of his first season's programs in Boston (although in the event that promise was not fulfilled). The next piece for orchestra Copland

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wrote was at Koussevitzky's request, or rather demand. Knowing that Nadia Boulanger had been invited by Walter Damrosch to perform with the New York Symphony during the winter of 1924-25, he suggested that she also should appear in Boston. Koussevitzky told Copland, "*You* vill write an organ concerto," Copland recalled the conductor saying, "Mademoiselle Boulanger vill *play* it, and *I* vill conduct."

Copland left Paris in the spring of 1924 and returned to the United States, where he worked on his "organ concerto" that summer, corresponding with Boulanger for advice about organ technique. To make a living he played piano in a trio in a hotel in Milford, Pennsylvania, and moved to Manhattan in October of that year, where he completed the orchestration. The first performances were given in New York in January 1925 under Walter Damrosch, and Koussevitzky conducted the first BSO performances that February. (It was during one of these that the organ—the predecessor to the present one—malfunctioned, loudly sustaining a single pitch that continued after Boulanger and the orchestra stopped playing. Boulanger disappeared offstage—perhaps to give the instrument's pipes a swift kick—and corrected the problem. The performance continued without further incident, but to Copland those brief moments seemed like hours.)



Copland and his early teacher Nadia Boulanger in 1976

For the *Organ Symphony*'s prelude Copland was able to draw upon a sketch for a string quartet that he had worked on under Boulanger. (This piece was unearthed again only much later by Vivian Perlis and published in 1983 with the title *Movement* for string quartet.) The gently rocking lines of the opening coalesce into genuine melodies like forms rising from mist. The Scherzo uses syncopated rhythms and multiple concurrent tempos (the music seeming to progress at different speeds at once), although the movement is not as ostensibly jazz-influenced as the composer's *Music for the Theatre* or the Piano Concerto. The slow, amorphous introduction followed by a dancelike, sprightly section is a signature Copland trait that can be found even in the much later works *Billy the Kid* and *Appalachian Spring*—Copland the ballet composer is already very present.

In the finale the influences that one most readily hears are traceable to primitivist, "*art brut*" pieces by Stravinsky, Prokofiev, Honneger and others, some of which Copland would have encountered in Koussevitzky's Paris concerts in the early 1920s. (Whether deliberately or not, the composer had aligned himself even more closely with the conductor's own interests.) The finale seems to have been heard least favorably. "Ugly... some of Mr. Copland's Symphony assuredly is," Warren Storey Smith wrote in the *Boston Post* on the occasion of the Symphony Hall performance, continuing "but at least there lies in this harsh final movement a suggestion of force and of power." His opinion corresponds to Walter Damrosch's famous remark to his audience, "I am sure you will

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But, as Copland recalled in his memoirs (written with Vivian Perlis), "Far more important to me was that Mademoiselle [as Boulanger's students learned to call her] found the music worthwhile. She was intrigued by certain rhythmic aspects of it...." Boulanger encouraged Copland to find his own way in incorporating the rhythms and melodies of his Brooklyn American childhood into his music, leading to the composer's use of "the raw materials of jazz" in his work. In the two years that followed the first Boston performances of the *Organ Symphony*, the BSO and Koussevitzky premiered the composer's *Music for the Theater* and his Piano Concerto, both of which were overtly jazzy, but somewhat abstractly so: more in the vein of Milhaud's *Le Création du monde* than Gershwin's *Rhapsody in Blue*.

It was this character that led Fritz Reiner to perform a reorchestrated, organ-less version of the *Organ Symphony*'s Scherzo that Copland had tried out with an amateur orchestra while staying in southern France in the summer of 1926. Copland recalled that Reiner considered the work "very American"; Reiner led performances of the

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Scherzo with the Philadelphia Orchestra at Carnegie Hall in November 1927. The new version of the entire symphony was premiered in Berlin in 1931, and Koussevitzky introduced it to BSO audiences exactly ten years, less five days, after he first conducted the *Organ Symphony*.

Copland's decision to rescore the entire work was based partly on practicality, since many orchestras, especially smaller ones, had limited or no access to an organ, and in addition the organ in combination with ensemble is notoriously difficult to negotiate. Since there is often a very brief but crucial delay that occurs between the depression of an organ's keys and the sound itself, the performer must anticipate slightly the beat as given by the conductor. Copland felt that the piece stood a greater chance of frequent performance if an orchestra-only version was an option.* "It was not that I was dissatisfied with the original," he wrote later, "and I am still delighted when the piece is performed with organ and orchestra." A comparison of the two versions confirms that he felt no need for other changes. The original's melodic contours and overall structure are identical, while the organ's individual lines are taken up in the later version by, for example, flutes, oboes, and bassoons in the Prelude, and by brass in the massive chordal climax of the Finale. The similarity is so great that one can follow the score of one version while listening to the other.



Serge Koussevitzky

Copland's melding of the jazz-popular with the classical-modern was for Koussevitzky—and for many others—an epitome of American music at that time, helping to precipitate the conductor's keen interest in American concert music through the twenty-five years of his tenure. In addition, once Copland's own career seemed established, he was able to recommend composers from the younger generation for Koussevitzky's consideration, leading to the BSO's relationship with such composers as William Schumann and Leonard Bernstein and having a profound impact on the development of a genuinely American classical music.

—Robert Kirzinger

*There are several recordings currently available of the *Organ Symphony*, and none of the Symphony No. 1. I was unable to ascertain their relative frequency of performance over the years. In the BSO's history, the Symphony No. 1 wins out because of its inclusion on programs of the orchestra's Far East Tour of 1960.

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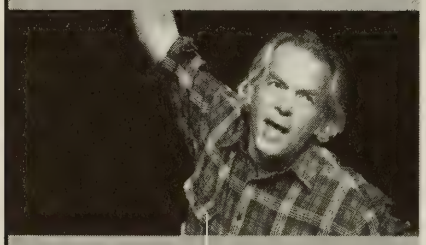
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Jean Sibelius

Kullervo, Opus 7, Symphonic poem for soprano, baritone, male chorus, and orchestra

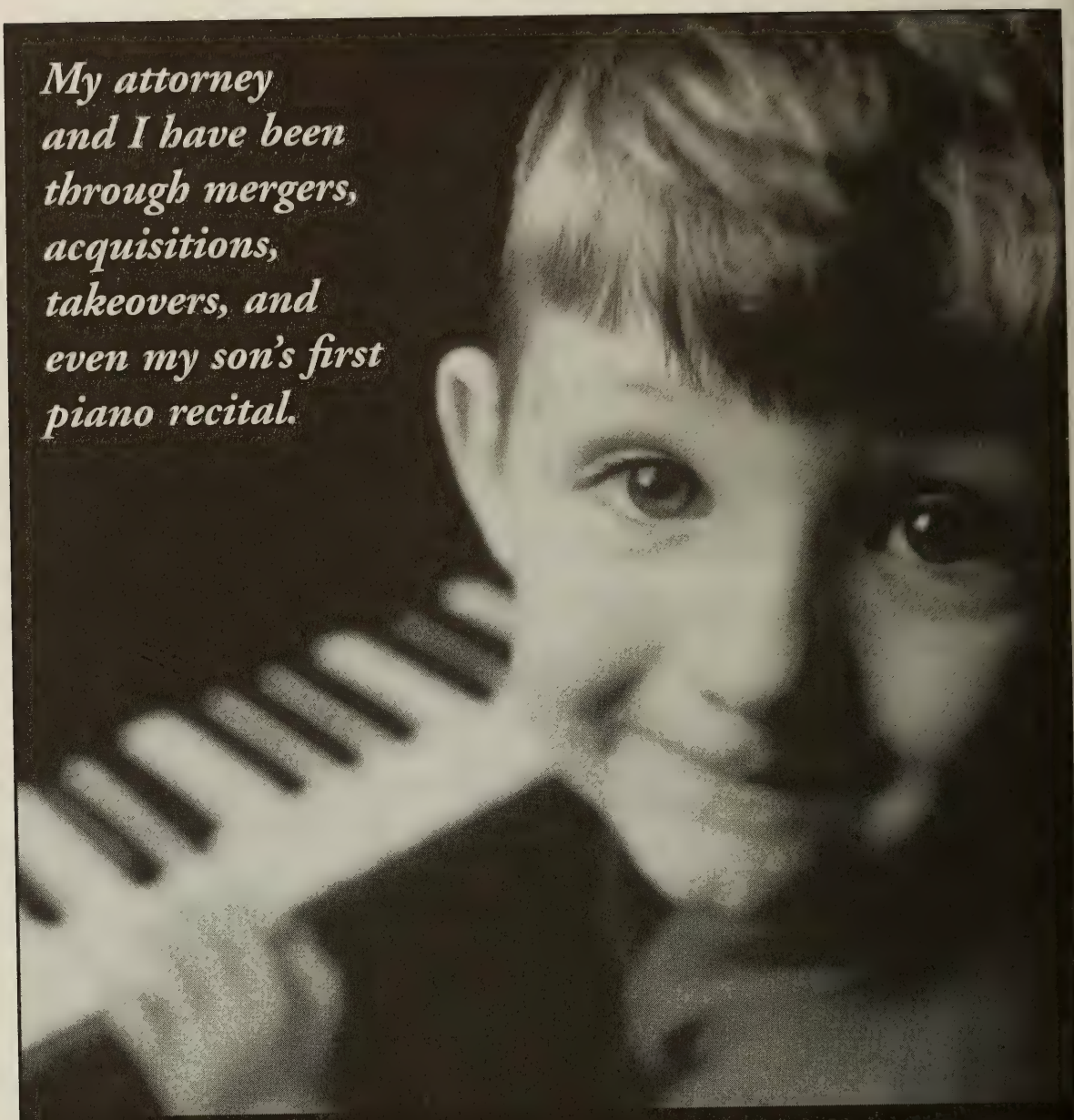


Jean Sibelius was born at Tavestehus (Hämeenlinna), Finland, on December 8, 1865, and died at Järvenpää on September 20, 1957. He left Finland in 1889 to study in Berlin with Ferruccio Busoni and later in Vienna with Karl Goldmark and Robert Fuchs. He returned to Finland in 1891 with sketches for Kullervo *in hand and finished it in 1892. Sibelius conducted the premiere on April 28, 1892, at the Ceremonial Hall of the University of Helsinki. The composer withdrew* Kullervo *after performances the following March; the first modern performance was given in 1958, in Helsinki, under the direction of his son-in-law Jussi Jalas. The work was published, with a copyright date of 1961, only in 1966. The first American performance took place on March 10, 1979, in Milwaukee, with Kenneth Schermerhorn leading the Milwaukee Symphony Orchestra, mezzo-soprano Mignon Dunn, baritone Vern Shinall, and the men of the Wisconsin University Symphony Chorus. These are the first performances by the Boston Symphony Orchestra. The score of* Kullervo *calls for an orchestra of two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals, triangle, and strings. In addition, the third movement employs soprano and baritone soloists plus male chorus, and the fifth movement employs the baritone soloist and male chorus.*

The story of *Kullervo* originates in the Finnish national epic, the *Kalevala*, a collection of disconnected "songs" assembled and first published by Elias Lönnroth in 1835. Kullervo is one of four principal heroes of the epic (the other three are Väinämöinen, Ilmarinen, and Lemminkäinen); his story is of such unrelenting violence and bloodshed that until we fully understand the depth of his passion, we are forced to rethink our definition of a hero. He seems at once a brute and an oaf, and, as W.F. Kirby observes in the foreword to his translation of the *Kalevala*, the "morose and wicked slave of gigantic strength which he almost always misuses."

Most legends borrow one from the next, and it is not surprising that in this extraordinary tale we can see distorted shadows of such familiar but culturally disparate faces as the American Paul Bunyan and the Norse Siegfried. Thus, for example, while Paul Bunyan "cut his teeth on a peavey pole and after one week could wear his father's clothes," the infant, Kullervo, born in captivity, tore off his swaddling clothes, broke the wood of his cradle, and stood up at the age of three months to declare: "I'll avenge my father's slaughter/And my mother's tears atone for." Upon hearing this, Kullervo's captors try to drown, burn, and hang him, but he survives. They give him work—babysitting, cutting trees, threshing grain—but he destroys everything (as a babysitter he breaks the child's hands, gouges out his eyes, and burns the cradle); eventually they sell him to Ilmarinen as a slave. But when Ilmarinen's wife bakes a stone into his bread with the intention of killing him, Kullervo instead breaks his father's knife as he tries to cut into the bread, and avenges the loss of the knife by setting dogs and wolves upon the woman (every detail of which is recounted in the poem). Like Siegfried, Kullervo can hear and understand the birds in the forest, and he later pleads with the gods for a sword and is granted one. In yet another episode, a perversion of the story of Siegmund and Sieglinde, whose consensual and incestuous union produced the hero Siegfried, Kullervo ravishes his own sister. Now grown and reunited with his parents, Kullervo is sent to pay the land tax, and on the way home tries to seduce three young women. When the first two

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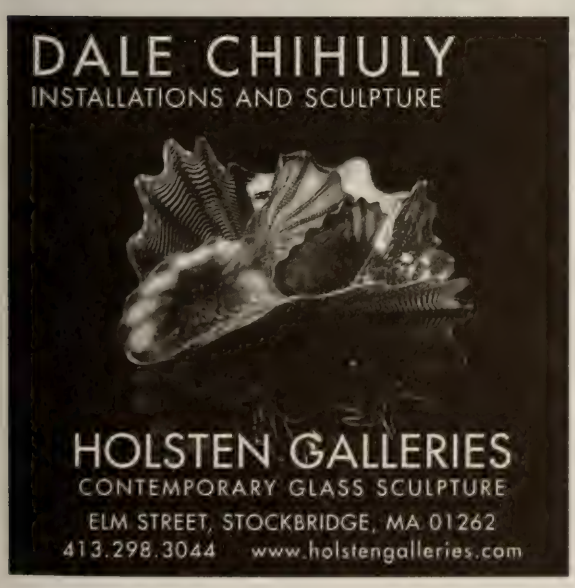
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find his invitation to "eat my apples...and crack my nuts in comfort" somehow unappealing and run away, the frustrated Kullervo drags the less fortunate third maiden into his sled and satisfies himself. When the girl learns that Kullervo is her brother, she is heartbroken and flings herself into a "raging whirlpool." Finally, the battle-weary Kullervo, having slain all of his enemies and now convulsed by the pain of his sin, falls on his own sword.

The story of Kullervo (and the *Kalevala* as whole) is deeply dramatic. It speaks in emotional extremes and depicts a bleak and primal landscape that invites a musical setting. Not surprisingly, the *Kalevala*, like such other epics as the *Iliad* and the *Odyssey*, was meant to be sung, as the "narrator" states in the opening lines:

> I am driven by my longing
> And my understanding urges
> That I should commence my singing,
> And begin my recitation.
> I will sing the people's legends,
> And the ballads of the nation.

Undoubtedly, Sibelius also saw himself as a "singer" of the "ballads of the nation." He had read the *Kalevala* in primary school and again during his years abroad, and its influence on his work was profound. It would be incorrect, however, to say that *Kullervo* (or any other work by Sibelius) borrows directly from Finnish folk music. Sibelius (even before Bartók) was more interested in capturing the materials of folk music and assimilating them into his own musical style. He was especially interested in the distinctive rhythmic properties of Finnish folk song and their relationship to language; while composing *Kullervo*, he immersed himself in the study of runic song (the singing of epic poetry). The renowned runic singer, Larin Paraske, enthralled him; the small-range melodic formulas with their many repeated notes spiked his curiosity. It seemed an ideal approach to the primitive nature of both text and subject in *Kullervo* for which he developed a declamatory vocal style that adumbrates Schoenberg's *Sprechgesang* ("speech song") yet to come as much as it evokes Wagner's vocal writing in its conspicuous avoidance of the characteristic ornamental coloratura of Italian song. The unison and syllabic vocal parts, particularly as sung by an all-male chorus, project the coarse brutality of Kullervo himself as well as his broad, sweeping, and fierce milieu, a terrain completely devoid of feminine softness or maternal largesse. Sibelius's palette is dark overall, and even the choice of solo voices, a soprano and a baritone, seems born of a raw and challenging domain. Thus Sibelius cast his roles "against type," avoiding



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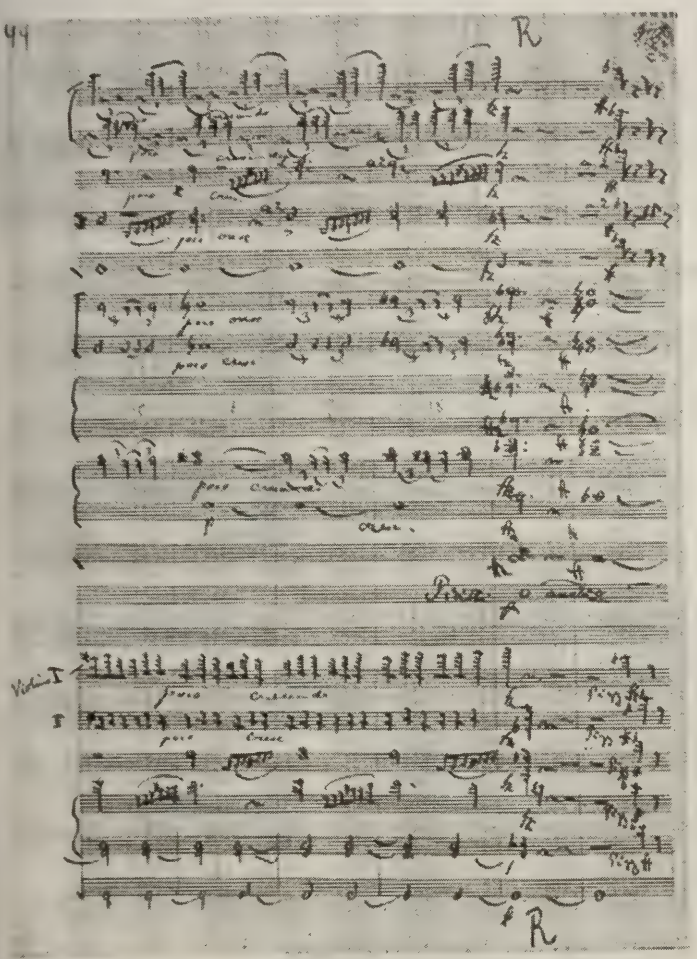
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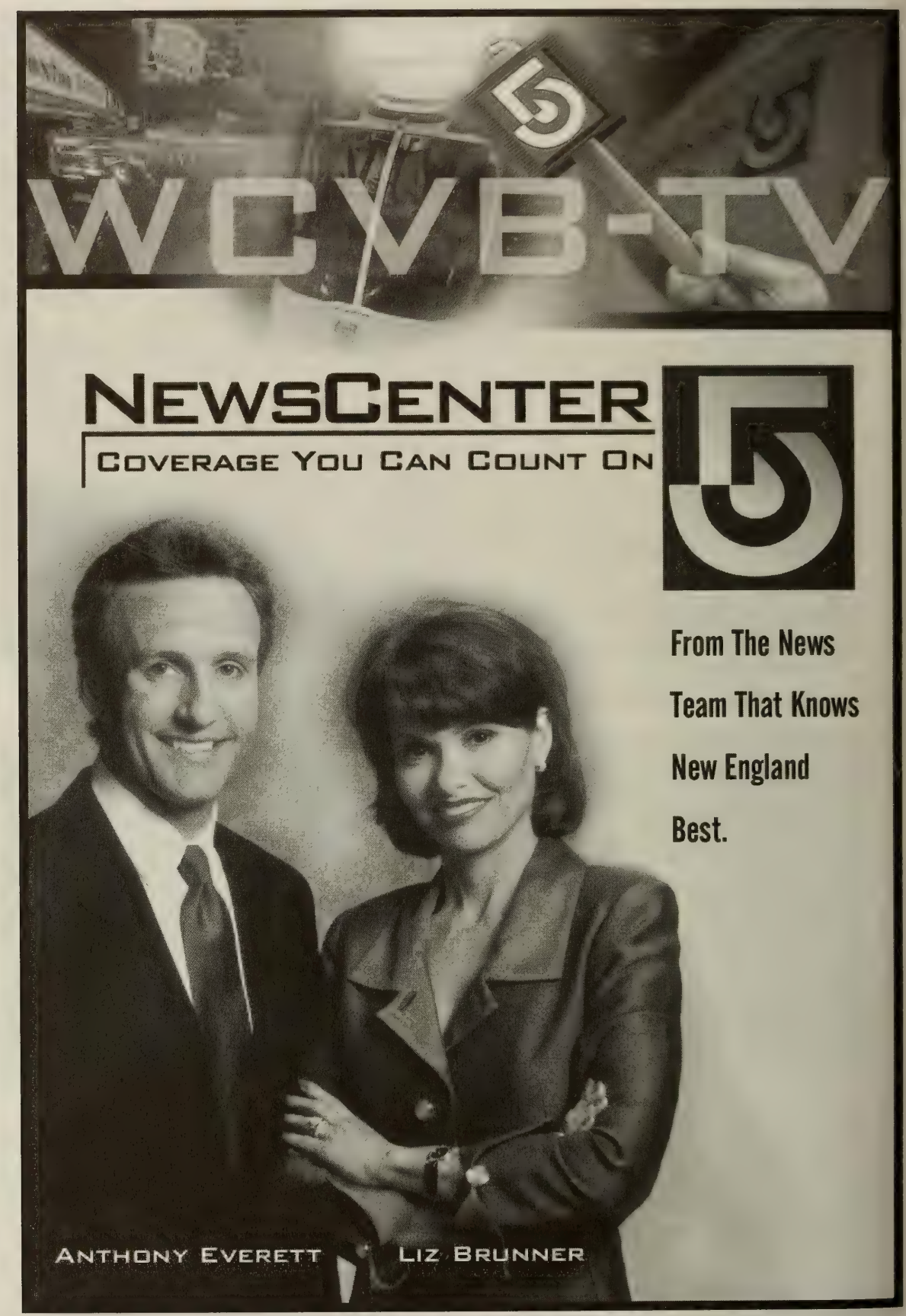
the tenor/soprano pairing most often assigned to operatic lovers.

This enormous work is divided into five movements, the first, second, and fourth of which are orchestral and composed in enlarged classical forms, respectively sonata form, rondo, and scherzo. The third and the fifth movements add voices and are through-composed. The third movement tells the story of Kullervo and his sister, the fifth of Kullervo's death. Sibelius's performing forces are large and, as might be expected, capable of generating a huge mass of sound, exploited here in many dynamic extremes. Such enormity, however, also recedes often into intimacy, as the meanness of the story is transformed to human tragedy. *Kullervo* is a remarkably sensual work, and we always seem to know where we are, as if, in a synaesthetic crossover, we could actually see and smell as well as hear the landscape. Sibelius achieves this through diverse and colorful detail, for example the ringing clatter of a triangle that conjures up the image of a horse-driven sleigh speeding across an open field, or the repeated oboe notes that call to mind a runic singer or the rustic and distant call of a ram's horn.



From the manuscript of the first movement of "Kullervo"

The first movement, "Introduction" (Allegro moderato; E minor), opens over a tonic pedal point in the basses and undulating strings while solo clarinet and horns proclaim a motto theme that sweeps upward in spacious perfect fourths to set the scene and speak for the inexorable power of nature. Noteworthy towards the end of the movement is a series of silences, interrupted by a brilliant brass choir that dissolves into a soft and desolate close. The second movement, "Kullervo's Youth" (Grave; B minor), begins with muted strings in a rocking 3/2, as string glissandos add mystery. Sibelius conceived this opening as a lullaby depicting the rocking of the infant Kullervo, an action that clearly aggravated the child: "So they rocked the child in the cradle/Rocked it till his hair was tossing/Rocked him for one day, a second/Rocked him on the third day likewise/When the boy began his kicking." The growing orchestral forces seem to follow the child's growth and realization of his superhuman strength. The movement is dancelike throughout, and the rocking motive returns periodically in a rondo that continuously gathers momentum, only to end softly. In the third movement, "Kullervo and his Sister" (Allegro vivace; F major/minor), the orchestra acts as a refrain between vocal sections. The chorus tells the story of Kullervo and his sister, beginning each segment with the same epithet, "Kullervo, Kalervo's offspring/With the very bluest stockings," set to the same music. By contrast, the soloists sing irregularly constructed recitatives, while the abstract emotional content of the tragedy is expressed by the orchestra. The movement climaxes as Kullervo exclaims, "Woe my day, O me unhappy/Woe to me and all my household," and closes in a perora-


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tion of timpani rolls and loud chords. The fourth movement, "Kullervo Goes to Battle" (Alla Marcia; C major), is brisk and worlds apart in mood and tempo from the suffering and angst of the previous movement. Not surprisingly, since this is a battle scene, brass also play a large part. The closing moments are very exciting, as pizzicato strings initiate a rapid acceleration to the finish. The chorus joins the fifth movement, "Kullervo's Death" (Andante; E minor), to describe Kullervo's demise in a gradual crescendo of elements, from the icy meanderings of the muted upper strings over a low rumble, to the maestoso annunication of the hero's death in the return of the brass and woodwind theme that opened the work.

Sibelius was a very sociable man; he spent freely, and he liked to drink. Parents of college-age children in tonight's audience will be interested to learn that as a student in Berlin and Vienna, Sibelius often wrote home to ask for money. Things improved, however, after the premiere of *Kullervo*, ensuring Sibelius's artistic future and giving him enough income to prove he could support a wife (he married Aino Järnefelt soon after the premiere). Nevertheless, Sibelius withdrew *Kullervo* almost immediately thereafter, as Erik Tawaststjerna notes, forbidding any "complete performance of it during the rest of his lifetime." It may be, as Tawaststjerna suggests, that Sibelius wanted to escape comparison to Mahler, who wrote often for voices and orchestra. What Sibelius did not abandon was his interest in the *Kalevala*, the inspiration for many works to come, among them *The Swan of Tuonela* and *Tapiola*. *Kullervo* was revived in its entirety in 1958 in Helsinki; Sibelius's son-in-law, Jussi Jalas, conducted.

— Helen M. Greenwald

Text and translation begin on the next page.

Helen Greenwald is chair of the Department of Music History and Musicology at the New England Conservatory of Music. In addition to her publications in scholarly journals, she has spoken to an international audience about Mozart, Verdi, and Puccini, and has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and Maggio Musicale Fiorentino. In recent summers she has spoken about opera on film, Verdi, and Wagner at the Salzburg Festival and has lectured to American tourists about Verdi at the Verona Festival in Italy.



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SIBELIUS, "Kullervo," Opus 7, Symphonic poem for soprano, baritone, male chorus, and orchestra

I. Introduction
(orchestra)

II. Kullervo's Youth
(orchestra)

III. Kullervo and his Sister
(mezzo-soprano, baritone, male chorus, and orchestra)

CHORUS

Kullervo, Kalervon poika,	Kullervo, son of Kalervo,
Sinisukka äijön lapsi,	Child with stockings most blue,
Hivus keltainen, korea,	With fine yellow hair,
Kengän kauto kaunokainen,	And finest leather shoes,
Läksi viemähän vetoja,	Went to pay his taxes,
Maajyviä maksamahan.	And to pay his land dues.
Vietyä vetoperänsä,	When he had paid the taxes
Maajyväset maksettua	And also his land dues,
Rekehensä reutoaikse,	He quickly jumped into his sledge,
Kohennaikse korjahansa;	Mounted quickly his sledge,
Alkoi kulkea kotihin,	And began to travel home,
Matkata omille maille.	To travel back to his land.
Ajoa järyttelevi,	He drove and rattled on,
Matkoansa mittelevi	Traveling on his journey,
Noilla Väinön kankahilla,	Crossing the heath of Väinö,
Ammoin raatuilla ahoilla.	And came early to his clearing.
Neiti vastahan tulevi,	By chance a girl met him,
Hivus kulta hiihtelevi	With flowing yellow hair,
Noilla Väinön kankahilla,	There on the heath of Väinö,
Ammoin raatuilla ahoilla.	Where he had arrived early.
Kullervo, Kalervon poika,	Kullervo, son of Kalervo,
Jo tuossa piättelevi,	Stopped his sledge just then,
Alkoi neittä haastatella,	And began a conversation,
Haastatella, houkutella:	Talking, cajoling:

KULLERVO

"Nouse, neito, korjahani,	"Come into my sledge, my dear,
Taaksi maata taljoilleni!"	Relax on the furs inside!"

SISTER

"Surma sulle korjahasi,	"May Death enter your sledge,
Tauti taaksi taljoillesi!"	May sickness rest upon the furs!"

CHORUS

Kullervo, Kalervon poika,	Kullervo, son of Kalervo,
Sinisukka äijön lapsi,	Child with stockings most blue,
Iski virkkua vitsalla,	Struck his horse with his whip,
Helähytti helmivyöllä.	Lashed it with his beaded whip.
Virkku juoksi, matka joutui,	The horse leaped into motion,
Tie vieri, reki rasasi.	The sledge rocked and journeyed on.

Neiti vastahan tulevi,
Kautokenkä kaaloavi
Selvällä meren selällä,
Ulapalla aukealla.
Kullervo, Kalervon poika,
Hevoista piättelevi,
Suutansa sovittelevi,
Sanojansa säätelevi:

"Tule korjahan, korea,
Maan valio, matkoihini!"

"Tuoni sulle korjahasi,
Manalainen matkoihisi!"

Kullervo, Kalervon poika,
Sinisukka äijön lapsi,
Iski virkkua vitsalla,
Helähytti helmivyöllä.
Virkku juoksi, matka joutui,
Reki vieri, tie lyheni.

Neiti vastahan tulevi,
Tinarinta riioavi
Noilla Pohjan kankahilla,
Lapin laajoilla rajoilla.
Kullervo, Kalervon poika,
Hevoistansa hillitsevi,
Suutansa sovittelevi,
Sanojansa säätelevi:

By chance a girl met him,
Walking with leather shoes
Across the lake surface
And across the water.
Kullervo, son of Kalervo,
Stopped his sledge just then,
Opened his mouth,
And began to speak thus:

KULLERVO
"My dear, come into my sledge,
Pride of the earth, travel with me!"

SISTER
"May Tuoni seek you in your sledge
And Manalainen travel with you!"

CHORUS
Kullervo, son of Kalervo,
Child with stockings most blue,
Struck his horse with his whip,
Lashed it with his beaded whip.
The horse leaped into motion,
The sledge rocked, the ground was covered.

By chance a girl met him,
Wearing a tin brooch and singing
There on Pohja's heaths
On the far borders of Lapland.
Kullervo, son of Kalervo,
Stopped his sledge just then,
Opened his mouth,
And began to speak thus:

Please turn the page quietly.



KULLERVO

"Käy, neito, rekoseheni,
Armas, alle vilttieni,
Syömähän omeniani,
Puremahan päähkeniä!"

"Come into my sledge, my dear,
Come under my rug, my darling,
There you shall eat my apples
And crack my nuts at leisure!"

SISTER

"Sylen, kehno, kelkkahasi,
Retkale, rekosehesi!
Vilu on olla viltin alla,
Kolkko korjassa eleä."

"I spit at your sledge, you villain,
You rat, even at your sledge!
It is cold beneath your rug
And dark within your sledge."

CHORUS

Kullervo, Kalervon poika,
Sinisukka äijön lapsi,
Koppoi neion korjahansa,
Reualti rekosehensa,
Asetteli taljoillensa,
Alle viltin vieritteli.

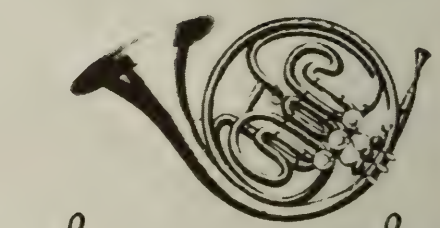
Kullervo, son of Kalervo,
Child with stockings most blue,
Dragged the girl into his sledge,
And pulled her inside,
And he laid her on the furs,
And pushed her under the rug.

SISTER

"Päästä pois minua tästä,
Laske lasta vallallensa
Kunnotointa kuulemasta,
Pahalaista palvomasta,
Tahi potkin pohjan puhki,
Levittelen liistehesi,
Korjasi pilastehiksi,
Rämäksi reen retukan!"

"Let me go at once from the sledge,
Leave me in perfect freedom,
So I hear of nothing evil,
Neither bad nor dirty language,
Or else I'll throw myself on the ground,
I'll break your sledge to bits,
I'll smash it into tiny pieces,
Tear the wretched sledge apart!"

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CHORUS

Kullervo, Kalervon poika,
Sinisukka äijön lapsi,
Aukaisi rahaisen arkun,
Kimahutti kirjakannen,
Näytteli hopeitansa,
Verkaliuskoja levitti,
Kultasuita sukkasia,
Vöitänsä hopeapäitä.

Verat veivät neien mielen,
Raha muutti morsiamen,
Hopea hukuttelevi,
Kulta kuihauttelevi.

Kullervo, son of Kalervo,
Child with stockings most blue,
Opened his leather coffer,
Lifted the grating, the pictured lid,
And showed her all his silver.
He spread out his fine fabrics,
And gold-embroidered stockings,
And girdles decorated with silver.

Soon the cloth turned her dizzy,
The money made her into a bride,
The silver destroyed her,
And the gleaming gold deceived her.

SISTER

"Mist' olet sinä sukuisin,
Kusta, rohkea, rotuisin?
Lienet suurtaki sukua,
Isoa isän aloa."

"Tell me now about your family,
Of the great clan that you come from.
I think it is a mighty clan,
And you are the child of a great father."

KULLERVO

"En ole sukua suurta,
Enkä suurta enkä pientä,
Olen kerran keskimmäistä:
Kalervon katala poika,
Tuhma poika tuiretuinen,
Lapsi kehjo keiretyinen;

"Vaari sano oma sukusi,
Oma rohkea rotusi,
Jos olet sukua suurta,
Isoa isän aloa!"

"No, my clan is not great,
Neither great nor small,
I am just of medium rank,
Unhappy son of Kalervo,
Silly boy and very foolish,
Useless child, no good at all.

"Tell me now about your family,
Of the great clan that you come from.
I think it is a mighty clan,
And you are the child of a great father."

SISTER

"En ole sukua suurta,
Enkä suurta enkä pientä,
Olen kerran keskimmäistä:
Kalervon katala tyttö,
Tyhjä tyttö tuiretuinen,
Lapsi kehjo keiretyinen.

"Ennen lasna ollessani
Emon ehtoisen eloilla,
Läksin marjahan metsälle,
Alle vaaran vaapukkahan.

Poimin maalta mansikoita,
Alta vaaran vaapukoita,

Poimin päivän, yön lepäsin.
Poimin päivän, poimin toisen;
Päivälläpä kolmannella
En tiennyt kotihin tietä:
Tiehyt metsähän veteli,
Ura saatteli saloille.
Siinä istuin, jotta itkin.

"No, my clan is not great,
Neither great nor small,
I am just of medium rank,
Unhappy daughter of Kalervo,
Silly girl and very foolish,
Useless child, no good at all.

"When I was a tiny child,
Living with my loving mother,
I went to the forest for berries,
I looked for raspberries under the mountain,
I picked strawberries on the plains,
I picked raspberries under the mountain.
I picked by day, rested by night,
Picked for one day, two days,
And also on the third day,
But I didn't find the way home.
The paths led me into the forest,
The footpaths into the deep woods.
I stood there and cried,

Please turn the page quietly.

Itkin päivän, jotta toisen,
Päivänäpä kolmantena
Nousin suurelle mäelle,
Korkealle kukkulalle.
Tuossa huusin, hoilaelin.
Salot vastahan saneli,
Kankahat kajahtelivat:
'Elä huua, hullu tyttö,
Elä, mieletön, melua!
Ei se kuulu kumminkana,
Ei kuulu kotihin huuto.'
Päivän päästä kolmen, neljän,
Viien, kuuen viimeistäki
Kohenihin kuolemahan,
Heitihin katoamahan.
Enkä kuollut kuitenkana,
En mä kalkinen kaonnut!
Oisin kuollut, kurja raukka,
Oisin katkennut, katala,
Äsken tuossa toisna vuonna,
Kohta kolmana kesänä
Oisin heinänä helynnyt,

Kukostellut kukkapäänä,
Maassa marjana hyvänä,
Punaisena puolukkana,
Nämät kummat kuulematta,
Haikeat havaitsematta."

I cried for one day, two days,
Then finally on the third day
I climbed a high mountain
Right to the very top.
From the peak I called out
And the woods answered me:
And the heaths echoed as well:
'Do not shout, you stupid girl,
Do not shout, you silly thing,
There is no one who can hear you,
No one at home hears your call.'
Then on day three and day four,
Finally on day five and day six,
I tried to kill myself,
I tried to cast myself to my death.
But in no way could I find death
And, wretched thing, I could not die.
I wish that I had perished,
That I, poor thing, had found my death,
So in the next year after that,
Or the third year, in summer,
I could have emerged as a blade of grass,
Lived as a pretty flower,
On the ground a beautiful berry,
Even as a scarlet cranberry.
Then I would not have met this trouble,
I would never have had this fright."

KULLERVO

"Voi, poloinen, päiviäni,
Voipa, kurja, kummiani,
Voi kun pi'in sisarueni,
Turmelin emoni tuoman!
Voi isoni, voi emoni,
Voi on valtavanhempani!
Minnekä minua loitte,
Kunne kannoitte katalan?
Parempi olisi ollut
Syntymättä, kasvamatta,
Ilmahan sikeämättä,
Maalle tälle täytymättä.
Eikä surma suorin tehnyt,
Tauti oikein osannut,
Kunei tappanut minua,
Kaottanut kaksiöisnä."

"Woe to my day, unhappy me,
Woe to me and all my family,
For I have ravished
My sister, my mother's child.
Woe to my father, woe to my mother!
Woe to you, my old parents!
Why then did you bring me up,
Bring me up to be so miserable?
I would have been far happier
If I had never been born or reared,
Never been strengthened in the air,
Never entered this world.
Death has treated me wrongly
And disease too has acted foolishly
By not attacking me
And destroying me when two nights old."

IV. Kullervo Goes to Battle
(orchestra)

V. Kullervo's Death
(baritone, male chorus, and orchestra)

CHORUS

Kullervo, Kalervon poika,
Otti koiransa keralle,
Läksi tietä telkkimähän,
Korpehen kohoamahan,

Kullervo, son of Kalervo,
Took his dog by his side,
Journeyed on through the forest,
Where the woods were thickest.

Kävi matkoa vähäsen,
Astui tietä pikkaraisen;
Tuli tuolle saarekselle,
Tuolle paikalle tapahtui,
Kuss' oli piian pillannunna,
Turmellut emonsa tuoman.

Siin' itki ihana nurmi,
Aho armahin valitti,
Nuoret heinät hellitteli,
Kuikutti kukat kanervan,
Tuota piian pillamusta,
Emon tuoman turmellusta.

Eikä nousnut nuori heinä,
Kasvanut kanervankukka,
Ylennyt sijalla sillä,
Tuolla paikalla pahalla,
Kuss' oli piian pillannunna,
Emon tuoman turmellunna.

Kullervo, Kalervon poika,
Tempasi terävän miekan,
Katselevi, kääntelevi,
Kyselevi, tietelevi,
Kysyi mieltä miekaltansa,
Tokko tuon tekisi mieli
Syöä syyllistä lihoa,
Viallista verta juoa.

Miekka mietti miehen mielen,
Arvasi uron pakinan,
Vastasi sanalla tuolla:
"Miks' en söisi mielelläni,
Söisi syyllistä lihoa,
Viallista verta joisi?
Syön lihoa syyttömänki,
Juon verta viattomanki."

Kullervo, Kalervon poika,
Sinisukka äijön lapsi,
Pään on peltohon sysäsi,
Perän painoi kankahasen,
Kären käänti rintahansa,
Itse iskihe kärelle.
Siihen surmansa sukesi,
Kuolemansa kohtaeli.

Se oli surma nuoren miehen,
Kuolo Kullervo urohon,
Loppu ainakin urosta,
Kuolema kovaosaista.

—Kalevala 35 & 36

But he had only gone a short distance,
He had walked just a little way,
When he reached the area.
He recognized where he was,
Where he had seduced the girl,
Dishonored his mother's child.

The gentle grass was crying there,
The lovely spot was miserable,
The young grass was most sad,
And flowers on the heath were mournful
About the girl's ruin,
For the death of the mother's child.

The young grass was not growing,
The flowers were not spreading out,
The spot was not covered over
Where the evil deed was done,
Where he had seduced the girl,
Dishonored his mother's child.

Kullervo, son of Kalervo,
Took the sharp sword he carried
And looked at it, turned it over,
And then he asked it
About its own opinion,
If it would consent to kill him,
To consume his guilty body
And drink down his evil blood.

The sword understood his meaning,
It understood his question,
And answered thus:
"Why, at my own whim,
Should I not eat up your flesh
And drink your evil blood?
I, who have devoured innocent flesh
And drunk the blood of the innocent?"

Kullervo, son of Kalervo,
Child with stockings most blue,
Set the haft firmly on the ground,
Fixed the hilt onto the heath,
And turned the point towards his chest.
And he threw himself on the point.
Thus he found the death he wanted.
He threw himself to his own death.

So the young man died like this.
Kullervo, the hero, died thus.
In this way the hero's life ended,
The unlucky hero died just so.

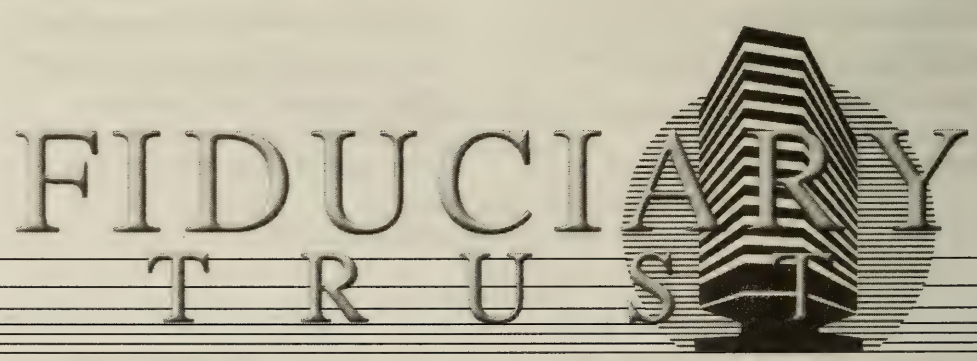
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More . . .

The important biography of Aaron Copland is Howard Pollack's recent *Aaron Copland: The Life and Work of an Uncommon Man* (University of Illinois Press paperback). Vivian Perlis and Aaron Copland collaborated in bringing Copland's own recollections of his life together with those of many colleagues and friends. This compilation, first published in the late 1980s, is available in two volumes: *Copland 1900-1942* and *Copland Since 1943* (St. Martin's paperback). Published last year in conjunction with an exhibit of the same name at the Heckscher Museum in Huntington, New York, *Aaron Copland's America* by Gail Levin and Judith Tick discusses not only Copland's music but also his associations with contemporary American visual artists (Watson-Guptill). Copland's own *What to Listen for in Music* (Penguin paperback) and *Music and Imagination* (Harvard University Press paperback), the latter a transcription of Copland's Norton Lectures at Harvard, provide interesting insights into Copland's musical opinions. Although both are out of print, Neil Butterworth's *The Music of Aaron Copland* and Arthur Berger's *Aaron Copland* are useful older books. Copland recorded his First Symphony with the Orchestre National de France, but this seems never to have been issued on compact disc. The *Organ Symphony* is available in a performance with Wayne Marshall, organ,

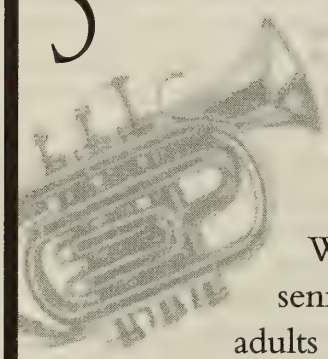


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and the Dallas Symphony Orchestra conducted by Andrew Litton (Delos), or in the classic performance by organist E. Power Biggs with Leonard Bernstein conducting the New York Philharmonic. The latter is available on more than one Sony release, including the "Bernstein Century" series (with Symphony No. 3 on a single disc) and the "The Copland Collection–Early Orchestral Works 1923-1935" (with the *Dance Symphony*, *Music for the Theatre*, the Piano Concerto, and other works, on two discs).

—Robert Kirzinger

Robert Layton's *Sibelius* in the Master Musicians series is a useful life-and-works study (Schirmer). Layton also contributed the Sibelius article to The New Grove Dictionary of Music and Musicians (1980); this was reprinted, along with the Grove articles on Janáček, Mahler, and Strauss, in *The New Grove Turn of the Century Masters* (Norton paperback). The Sibelius article in the revised New Grove (2001) is by James Hepokoski. The major biography of Sibelius, in Finnish, is by Erik Tawaststjerna. All three volumes have been translated into English by Robert Layton, but only the first two were published in this country (University of California; the third volume was published by Faber & Faber in London). *Kullervo* is discussed in Volume I. Though he has not written specifically about *Kullervo*, Michael Steinberg's program notes on the seven Sibelius symphonies in Steinberg's *The Symphony–A Listener's Guide* are strongly recommended to anyone interested in the composer and his music (Oxford University paperback). *The Sibelius Companion*, edited by Glenda Dawn Ross, is a useful compendium of essays by a variety of Sibelius specialists (Greenwood Press). Harold Truscott's chapter on Sibelius in Volume II of *The Symphony*, edited by Robert Simpson, is of interest (Pelican paperback). Lionel Pike's collection of essays, *Beethoven, Sibelius, and "the Profound Logic,"* is recommended to readers with a strong technical knowledge of music (Athlone Press, London). For a work so little known, *Kullervo* has fared very well on disc. This week's baritone soloist, Peter Mattei, has recorded *Kullervo* with Paavo Järvi conducting the Royal Stockholm Philharmonic, with mezzo-soprano Randi Steane and the National Male Choir of Estonia (Virgin Classics). Also recommended are the recordings with Jorma Panula conducting the Turku Philharmonic Orchestra, soprano Johanna Rusanen, baritone Esa Ruuttunen, and the Laulun Ystävät Male Choir (budget-priced Naxos), Leif Segerstam conducting the Danish National Radio Orchestra and Choir with soprano Soile Isokosk and baritone Raimo Laukka (Chandos), Esa-Pekka Salonen conducting the Los Angeles Philharmonic and Helsinki University Chorus with mezzo-soprano Marianne Rørholm and baritone Jorma Hynninen (Sony Classical), and Colin Davis conducting the London Symphony Orchestra and Chorus with soprano Hillevi Martinpelto and baritone Karl-Magnus Frederiksson (RCA). Though currently unlisted, older recordings with Paavo Berglund leading the Helsinki Philharmonic (EMI) and Neemi Järvi leading the Gothenburg Symphony Orchestra (Bis) can also be recommended.

—Marc Mandel

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Robert Spano



As Music Director of both the Brooklyn Philharmonic and the Atlanta Symphony Orchestra, Robert Spano is recognized internationally as one of America's outstanding conductors of both symphonic and operatic repertoire and for his unique and imaginative programming. He has conducted nearly every major North American orchestra, including those of Boston, San Francisco, Houston, Toronto, Cleveland, Minnesota, and Los Angeles as well as Washington's National Symphony and the opera companies of Chicago, Houston, Santa Fe, and Seattle. Internationally he has appeared with the Orchestra Filarmonica della Scala in Milan, the Frankfurt Radio Symphony Orchestra, the Orchestra of The Hague, the Helsinki Philarmonic, the New Japan Philharmonic, and the Tonhalle Orchester, as well as at Covent Garden and Welsh National Opera. In September 2001 Mr. Spano became the fourth music director of the Atlanta Symphony Orchestra. This season he conducts the Atlanta Symphony in such diverse works as Vaughan Williams's *A Sea Symphony*, Messiaen's *Oiseaux exotiques*, and John Adams's *Harmonielehre* as well as several world premieres. His first recording with that orchestra was Rimsky-Korsakov's *Sheherazade*, released this past summer by Telarc. Music Director of the Brooklyn Philharmonic since 1996, Mr. Spano has recently renewed his commitment to that organization by signing a five-year contract, which will see the Philharmonic through its fiftieth-anniversary season. For the 2001-02 season Mr. Spano has programmed a five-concert series called "Songs of the Earth–Mysteries of the Ancients" celebrating the musical influences of seven continents. Highlights of the season include Brooklyn Philharmonic commissions by Christopher Theofanidies and Bright Sheng, the first act of Wagner's *Die Walküre*, and Mahler's *Das Lied von der Erde*. Also this season Mr. Spano leads the Houston Symphony and conducts *Eugene Onegin* at Houston Grand Opera. In summer 2002 he will conduct the United States premiere of Kaija Saariaho's *L'Amour de Loin* at Santa Fe Opera. Robert Spano is head of the Conducting Fellowship Program at the Tanglewood Music Center. He has served on the faculties of the Juilliard School, the Curtis Institute, Bowling Green State University, and Oberlin Conservatory, where he is currently Associate Professor of Conducting. He also appears regularly at the Aspen Music Festival. An accomplished pianist, Robert Spano performs chamber music with many of his colleagues from the Brook-

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lyn Philharmonic, Boston Symphony, and Oberlin Conservatory. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, he grew up in a musical family playing flute, violin, and piano, and composing. He is a graduate of the Oberlin Conservatory of Music, where he studied conducting with Robert Baustian, and continued his studies at the Curtis Institute of Music with the late Max Rudolf. Robert Spano has been featured on *Late Night with David Letterman*, *CBS Sunday Morning*, A&E's *Breakfast with the Arts*, and the PBS series *City Arts*. Mr. Spano was assistant conductor of the Boston Symphony Orchestra from 1990 through the 1993 Tanglewood season. He made his BSO debut with subscription concerts in February 1991 and has since appeared regularly with the orchestra at Symphony Hall and at Tanglewood, most recently at Tanglewood this past July. For his most recent subscription concerts, in February 2001, he led the orchestra in the American premiere of Osvaldo Golijov's *La Pasión Según San Marcos.*

Solveig Kringelborn



Making her BSO debut at these concerts, Norwegian-born soprano Solveig Kringelborn studied at the Norwegian State Academy of Music and the Royal Academy of Opera in Stockholm. She made her operatic debut at the Royal Swedish Opera in 1987 and by 1990 had received the Norwegian Critics Award for her Mimì in *La bohème*. In 1991 Ms. Kringelborn made her critically acclaimed debut at the BBC Proms in the world premiere of Lutosławski's *Chantefleurs et chantefables*, a piece dedicated to her by the composer. She has since sung this piece throughout the world. Other concerts have included performances with Mariss Jansons, Zubin Mehta, Sir Simon Rattle, Herbert Blomstedt, Neeme Järvi, Esa-Pekka Salonen, Claudio Abbado, Sir Neville Marriner, and Sir Colin Davis. Solveig Kringelborn's recordings for BMG/RCA, Chandos, and Virgin include Grieg songs with Rozhdestvensky, Grieg's *Haugtussa* and *Olav Tryggvason*, Sibelius's *Luonnotar*, Lutosławski songs, and a recent solo recital disc, "Black Roses," with pianist Malcolm Martineau, which won a Norwegian Grammy. In addition, she recorded Beethoven's Ninth Symphony for Deutsche Grammophon under the late Giuseppe Sinopoli. Now one of the leading Scandinavian singers, Ms. Kringelborn includes Norwegian song among her specialties and also possesses a wide operatic repertoire. Outside her native country she has sung at numerous leading opera houses and festivals, including the Vienna State Opera, the Bastille and Châtelet in Paris, San Francisco, Amsterdam, the Monnaie in Brussels, Munich, the Deutsche Oper Berlin, Covent Garden, the Glyndebourne Festival, and Rome Opera. She made her debut at the 1993 Salzburg Festival as Fiordiligi in *Così fan tutte* under Christoph von Dohnányi, returning as the Countess in a new production of

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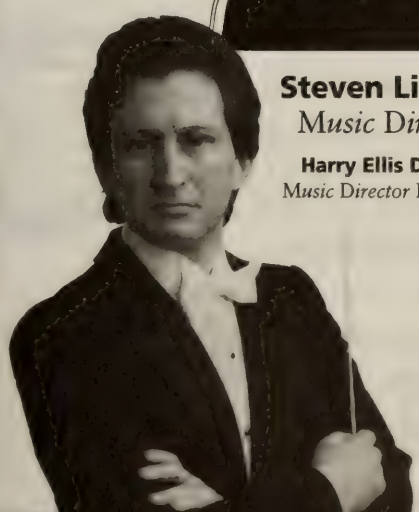
Le nozze di Figaro under Nikolaus Harnoncourt and later under Edo de Waart. Recent engagements include Donna Elvira in *Don Giovanni* at the Metropolitan Opera, Paris Opera, and under Antonio Pappano with the Israel Philharmonic Orchestra; Rezia in Zurich Opera's production of *Oberon* under John Eliot Gardiner, Tatiana in *Eugene Onegin* at the Liceu in Barcelona, Marenka in *The Bartered Bride* at Glyndebourne, Marie in *Wozzeck* at Zurich Opera, and a recording of Sibelius's opera *The Maiden in the Tower* for Virgin. Future engagements include Tatiana in *Eugene Onegin*, Eva in *Die Meistersinger*, and Rosalinde in *Die Fledermaus* at the Metropolitan Opera, Elisabeth in *Tannhäuser* in Hamburg, Lisa in *Pique Dame* in Barcelona, Marie in *Wozzeck* at Aix-en-Provence, and *Lady Macbeth of Mtsensk* at San Francisco Opera, as well as recitals and concerts throughout Europe, including the *Four Last Songs* in Stockholm and Dublin.

Peter Mattei



Making his Boston Symphony debut this week, Peter Mattei has established himself as one of his generation's most sought after baritones. In the 2001-02 season he makes his debut at the Metropolitan Opera as the Count in Mozart's *Le nozze di Figaro*. Future engagements include the Count at Lyric Opera of Chicago and Don Giovanni as well as Marcello in *La bohème* at the Met. Mr. Mattei has worked with such conductors as Sir Georg Solti, Claudio Abbado, Sir Colin Davis, and Herbert Blomstedt. He has sung the title role of Mozart's *Don Giovanni* at the Aix-en-Provence Festival directed by Sir Peter Brook and conducted by Claudio Abbado and Daniel Harding, a performance released on compact disc by Virgin Classics. Mr. Mattei has also sung Don Giovanni on tour to Japan, in Cincinnati, at Scottish Opera, and at the Gothenburg Opera. At the Royal Opera in Stockholm he has appeared as Pentheus in Daniel Börtz's *The Bacchae* directed by Ingmar Bergman and also as Papageno in Mozart's *Die Zauberflöte*, Lionel in Tchaikovsky's *Jeanne d'Arc*, and Rodrigo in Verdi's *Don Carlo*. He

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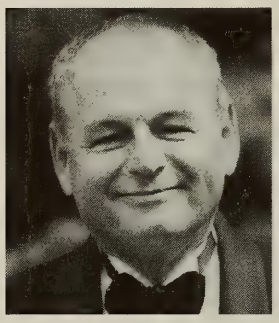
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has also been a frequent guest at the Monnaie in Brussels, where his engagements have included the title role in Tchaikovsky's *Eugene Onegin* and the Count in *Le nozze di Figaro*. During the summer of 2001 he sang the Count at the Salzburg Festival. His repertoire has also included Figaro in *Le nozze di Figaro* at Glyndebourne and in *Il barbiere di Siviglia* at Gothenburg Opera. Mr. Mattei appears frequently in concert halls worldwide. He participated in the concert performance of Berlioz's *Les Troyens* with Sir Colin Davis leading the London Symphony Orchestra that was recently issued on compact disc on the LSO's own label. Other releases include Sibelius's *Kullervo* with Paavo Järvi conducting the Royal Stockholm Philharmonic on Virgin Classics and, more recently, a live recording of Mahler's Eighth Symphony with conductor Riccardo Chailly on Decca. Peter Mattei was educated at the Royal Academy of Music and at the University College of Opera in Stockholm. He made his debut in 1990 as Nardo in Mozart's *La finta giardiniera* at the Drottningholm Court Theatre.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. This past summer, in addition to their performances with the Boston Symphony Orchestra and their annual Friday-evening Prelude Concert at Tanglewood, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic both at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. Also during that tour—the TFC's first in Europe—the chorus performed an *a cappella* concert of music by Brahms, Bruckner, Copland, Martin, and Martino in the Dom Cathedral in Lübeck, Germany. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan, the chorus's first performance overseas. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus



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is the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The group has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, on Philips; Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal. Also for Philips, with the BSO under Bernard Haitink's direction, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie*. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. Mr. Oliver has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and in May 1999 prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan. This season he will conduct the Carnegie Hall Choral Workshop in preparation for Mr. Previn's January 2002 Carnegie Hall performance of Brahms's *Ein deutsches Requiem*.

Tanglewood Festival Chorus
John Oliver, Conductor

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Richard A. Bissell
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Stephen Chrzan
Andrew Crain
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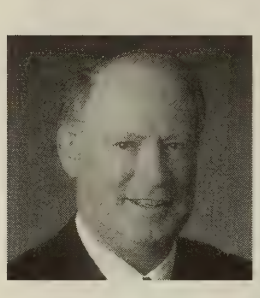
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For more information, contact Patricia Kramer, Associate Director, Corporate Sponsorships, at (617) 638-9475.



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Now in our 26th year of partnership with the Boston Symphony Orchestra, WCVB-TV Channel 5 is pleased to celebrate and support one of the world's most distinguished music organizations and its historic halls. Our collaboration features stirring performances as well as stories about the orchestra's important contributions to the community in televised programs such as "POPS! Goes the Fourth," "Holiday at Pops" and "Salute to Symphony." WCVB proudly shares one of our city's premier treasures with viewers in New England and across the country, and looks forward to the next quarter-century of partnership in great music.



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Genuity is proud to support the Boston Symphony Orchestra, one of the finest orchestras in the world and one of New England's most beloved institutions. The BSO's rich heritage, distinguished musicians and maestros, and unwavering commitment to music education have created a cultural icon in Boston that brings great pride to the region and joy to millions of music lovers everywhere. We are honored to be associated with this remarkable organization that has meant so much to so many people.



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Four Seasons Hotel Boston has been very proud to support the Boston Symphony Orchestra for over ten years. The Boston Symphony has established a tradition for presenting world class music while simultaneously bringing the magic of music to our city's children. The Boston Symphony Orchestra truly is the cornerstone of the rich cultural life we enjoy. Four Seasons proudly acknowledges the impact the Boston Symphony Orchestra has had in enhancing the city, and we look forward to continuing our partnership in the years to come.



Jeet Singh
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The Boston Symphony Orchestra has enriched our local community with the gift of music throughout the past century. As the BSO enters its next 100 years of distinguished performances, ATG is proud to sponsor and work with the BSO to amplify its reach via the World Wide Web at www.bso.org. We hope that through education and access, our global community will benefit from the educational and musical treasures brought to us by the BSO.



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The support provided by members of the Business Leadership Association enables the Boston Symphony Orchestra to keep ticket prices at accessible levels, to present free concerts to the Boston community, and to support education and outreach programs. The BSO gratefully acknowledges the following companies for their generous annual Corporate Programs support, including gifts-in-kind.

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BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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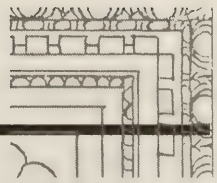
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Offering a buffet-style dinner at Symphony Hall from 5:30–7:30pm prior to all BSO evening concerts. Receive an appetizer and salad, and choose from three delicious entrées. In addition, coffee and tea will be served at the table, and guests may select from an à la carte dessert tray.



The Café is located in the Cohen Wing at Symphony Hall.

For reservations call (617) 638-9328.



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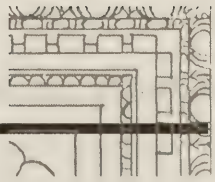
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NEXT PROGRAM. . .

Thursday, December 6, at 10:30 a.m.
(Open Rehearsal)
Thursday, December 6, at 8
Friday, December 7, at 1:30
Saturday, December 8, at 8

Pre-Concert Talks by Helen Greenwald, New England Conservatory of Music

SEIJI OZAWA conducting

BEETHOVEN — Overture from the incidental music to Goethe's *Egmont*, Opus 84

BEETHOVEN — Piano Concerto No. 4 in G, Opus 58

Allegro moderato
Andante con moto
Rondo: Vivace

DUBRAVKA TOMSIC

INTERMISSION

BARTÓK — Concerto for Orchestra

Andante non troppo – Allegro vivace
Giuoco delle coppie: Allegretto scherzando
Elegia: Andante, non troppo
Intermezzo interrotto: Allegretto
Finale: Presto

Next week, Music Director Seiji Ozawa collaborates with a favorite soloist and also leads a favorite work that has figured long and significantly in the history of the orchestra. With its famous opening bars for the solo piano, Beethoven's Piano Concerto No. 4 is one of the highest achievements of Beethoven's middle period. It was first performed publicly on a program that included both the Fifth and Sixth symphonies. Bartók's Concerto for Orchestra was commissioned by the legendary BSO music director Serge Koussevitzky, who gave the premiere with the Boston Symphony Orchestra in December 1944, less than a year before the composer's death. The program begins with Beethoven's *Egmont* Overture, from his incidental music to Goethe's play. The overture provides a somber, suspenseful foreshadowing of the tragic drama, then builds to a stirring conclusion that represents the triumph of good over evil.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, December 6, at 10:30 a.m.
(Open Rehearsal)
Thursday 'B'—December 6, 8-10:05
Friday 'B'—December 7, 1:30-3:35
Saturday 'A'—December 8, 8-10:05

SEIJI OZAWA conducting
DUBRAVKA TOMSIC, piano

BEETHOVEN	*Egmont* Overture
BEETHOVEN	Piano Concerto No. 4
BARTÓK	Concerto for Orchestra

Wednesday, January 9, at 7:30 p.m.
(Open Rehearsal)
Thursday 'A'—January 10, 8-10
Friday 'A'—January 11, 1:30-3:30
Saturday 'B'—January 12, 8-10
Tuesday 'B'—January 15, 8-10

BERNARD HAITINK conducting
RICHARD GOODE, piano

MOZART	Piano Concerto No. 17 in G, K.453
BRUCKNER	Symphony No. 7

Wednesday, January 16, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—January 17, 8-10
Friday 'B'—January 18, 1:30-3:30
Saturday 'A'—January 19, 8-10

BERNARD HAITINK conducting
CHRISTINE SCHÄFER, soprano
SARA MINGARDO, mezzo-soprano
RICHARD CROFT, tenor
JOHN RELYEA, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

ALL-MOZART PROGRAM	Symphony No. 40 *Requiem*

Thursday, January 24, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—January 24, 8-9:55
Friday Evening—January 25, 8-9:55
Saturday 'B'—January 26, 8-9:55

JUN MÄRKL conducting
GARRICK OHLSSON, piano

FAURÉ	Suite from *Pelléas et Mélisande*
RACHMANINOFF	Piano Concerto No. 4
MENDELSSOHN	Symphony No. 3, *Scottish*

Thursday 'D'—January 31, 8-9:50
Friday Evening—February 1, 8-9:50
Saturday 'A'—February 2, 8-9:50
Tuesday 'B'—February 5, 8-9:50

ILAN VOLKOV conducting
IDA HAENDEL, violin
JAMES SOMMERVILLE, horn

SCHUMANN	Overture to *Genoveva*
BRUCH	Violin Concerto No. 1
LIGETI	*Hamburgisches Konzert* (American premiere)
HAYDN	Symphony No. 42

Programs and artists subject to change.

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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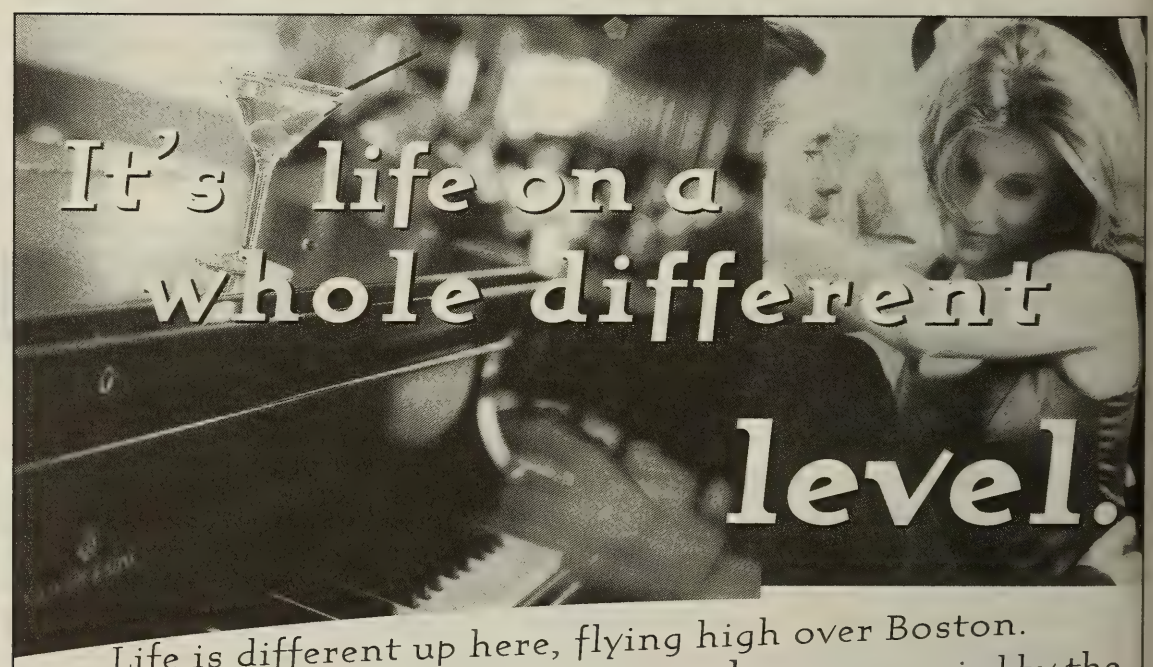
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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Cohen Wing entrance on Huntington Avenue on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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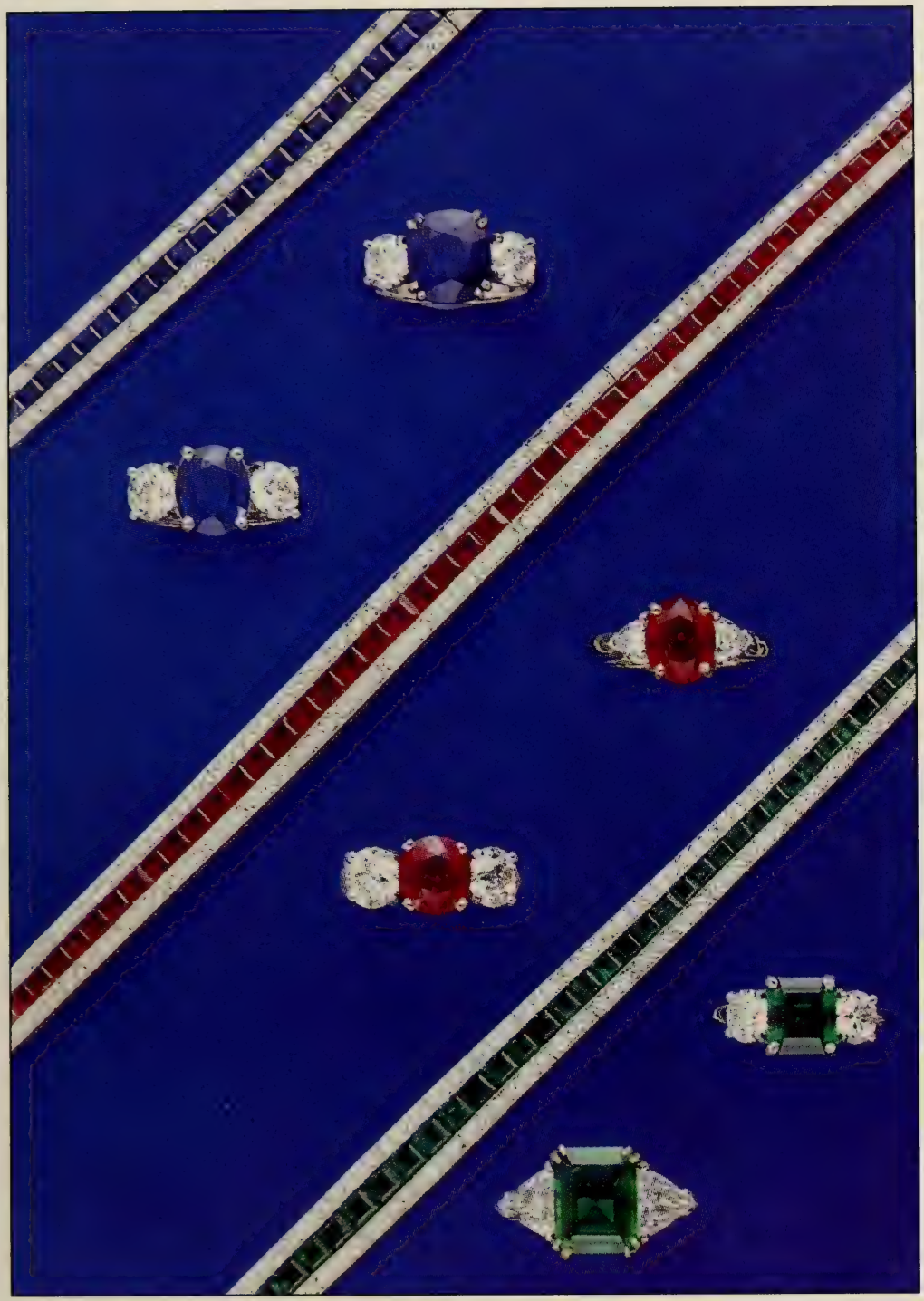
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Friday, December 7, 2001

The Friday-afternoon concert on December 7 has been supported by the Jane deP. and Edwin S. Webster Memorial Concert Fund. Mrs. Jane deP. Webster was a faithful subscriber to the Friday-afternoon concerts for many years. The Boston Symphony Orchestra is grateful to the Edwin S. Webster Foundation and the family of Mrs. Webster for helping to sustain the Friday-afternoon concert tradition.

"Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000," a 12CD Box Set of BSO Broadcasts, Available Now

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra, in collaboration with IMG Artists, London, has released an exclusive twelve-disc set of historic performances from the BSO's broadcast archives. More than forty works are included, encompassing more than fifteen hours of music. Seiji Ozawa is represented on two discs (music of Stravinsky and Messiaen featuring the Tanglewood Festival Chorus; music of Frank Martin and Richard Strauss featuring BSO principal players; and Bartók's *Bluebeard's Castle* with Yvonne Minton and Gwynne Howell). Five of the discs are devoted to Ozawa's five predecessors as music director—Pierre Monteux (music of Strauss and Vaughan Williams, drawn from guest appearances during the Munch era), Serge Koussevitzky (Bartók, Liadov, and Bernstein), Charles Munch (an all-French disc), Erich Leinsdorf (Janáček, Shostakovich, Wagner, Smetana), and William Steinberg (Bruckner's Symphony No. 8). Another disc features Michael Tilson Thomas, Colin Davis, and Bernard Haitink, who have all held the title "principal guest conductor" with the orchestra. Three discs are devoted to distinguished guest conductors including Guido Cantelli, Aaron Copland, Carlo Maria Giulini, Rafael Kubelik, Igor Markevitch, Dimitri Mitropoulos, Thomas Schippers, Leopold Stokowski, Klaus Tennstedt, and Bruno Walter. Longtime BSO concertmasters/assistant conductors Richard Burgin (under Koussevitzky and Munch) and Joseph Silverstein (under Leinsdorf, Steinberg, and Ozawa) are also featured, as is Leonard Bernstein, who is heard as pianist in the 1949 world premiere of his Symphony No. 2, *The Age of Anxiety*, under Koussevitzky. The final disc has a variety of smaller works and rehearsal excerpts. Also included are extensive liner notes from the original BSO program books, reminiscences by former orchestra members, newspaper review quotes, artist biographies, and a 140-page commemorative booklet including histories of the BSO broadcasts, the BSO, and Symphony Hall, plus additional essays, archival illustrations, and a cumulative BSO roster for the period represented in the set. On sale at the Symphony Shop, this limited edition set is available for $225. It can also be purchased by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; or at selected Virgin Megastores, including the new Boston store on Massachusetts Avenue.

New BSO Members

The Boston Symphony Orchestra has two new members this year—principal oboe John Ferrillo and violist Rebecca Gitter.

John Ferrillo joined the Boston Symphony Orchestra as principal oboe at the start of the 2001 Tanglewood season, having appeared with the orchestra several times as a guest performer in recent seasons. From 1986 to 2001 he was principal oboe of the Metropolitan Opera Orchestra. Mr. Ferrillo grew up in Bedford, Massachusetts, and played in the Greater Boston Youth Symphony Orchestra. He is a graduate of the Curtis Institute, where he studied with John deLancie and received his diploma and artist's certificate. He also studied with John Mack at the Blossom Festival and has participated in the Marlboro, Craftsbury, and Monadnock festivals. Prior to his appointment at the Metropolitan Opera, Mr. Ferrillo was second oboe of the San Francisco Symphony, and was a faculty member at Illinois State University and West



Virginia State University. A former faculty member of the Mannes School of Music in New York City, he has taught and performed at the Aspen and Waterloo festivals and at the Mannes Bach Institute, and currently serves on the faculty of the Juilliard School. As principal oboe of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players.

Rebecca Gitter was born in Canada in 1978. She began violin studies at the age of seven and viola studies when she was thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto. While at CIM, she was the recipient of the Institute's Annual Viola Prize and the Robert Vernon Prize in competition, resulting in solo performances with the CIM orchestra. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award; before her appointment to the BSO's viola section, she was offered a position in the Detroit Symphony Orchestra. In past summers, she has participated in the Taos School of Music, Ravinia's Steanes Institute for Young Artists, the National Academy Orchestra of Canada, and the National Youth Orchestra of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.

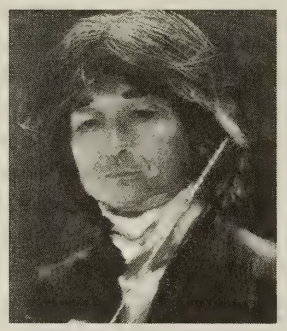


Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; the Maine and New Hampshire seacoast area; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, Helen Greenwald of the New England Conservatory discusses music of Beethoven and Bartók (December 6-8).

BSO Members on Compact Disc

Several Boston Symphony members can be heard on newly released compact discs.

BSO principal trumpet Charles Schlueter has released an album entitled "Virtuoso Trumpet" on Kleos Classics. Joining him on this album of music by Honegger, Enesco, Yves Chardon, Poulenc, Saint-Saëns, and Tomás Svoboda are his BSO colleagues James Sommerville, horn, Ronald Barron, trombone, Joel Moerschel, cello, Lawrence Wolfe, double bass, and the Hawthorne String Quartet.

BSO cellist Jonathan Miller has released "Beethoven Sonatas for Cello and Piano, volume 1," with pianist Randall Hodgkinson. Recorded at Seiji Ozawa Hall at Tanglewood, this release on the Centaur label includes Beethoven's Cello Sonatas No. 2 in G minor, No. 3 in A, and No. 4 in C.

BSO cellist Luis Leguía, with pianist Carmen Rodriguez-Peralta, has released a disc entitled "Classic Composers of South America, Mexico, and the Caribbean" on the Luis & Clark label. The disc includes music of Villa-Lobos, Ginastera, Casals, Chavez, and other composers, plus Mr. Leguía's own transcriptions for cello and piano of music drawn from Peruvian folklore. Mr. Leguía performs on the Luis & Clark carbon fiber cello built and developed by Mr. Leguía himself, and heard here on disc for the first time. The disc is available at www.luisandclark.com as well as at local record stores.

These discs, along with many more featuring members of the Boston Symphony Orchestra, are available at the Symphony Shop.

BSO Members in Concert

The New England Brass Band under its music director, BSO bass trombonist Douglas Yeo, will give two Christmas concerts in Boston-area churches: on Sunday, December 9, at 3 p.m. at the Free Christian Church in Andover, and on Sunday, December 16, at 7 p.m. at the First Parish Church in Westwood. For more information and directions, visit www.newenglandbrassband.org, the band's website.

The Walden Chamber Players perform music of Haydn, Schnittke, Mozart, and Dohnányi on Friday, December 7, at 8 p.m. at Troy Savings Bank Music Hall in Troy, NY. The ensemble performs music of Haydn, Schnittke, Hindemith, and Brahms (the F minor piano quintet, Opus 34) on Sunday, December 9, at 3 p.m. at the Longy School of Music in Cambridge. The performers include BSO members Tatiana Dimitriades and Alexander Velinzon, violins, Andrew Pearce, cello, Thomas Martin, clarinet, and Richard Sebring, horn. For more information call 1-800-586-8438 or visit www.waldenchamberplayers.org.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebra-

tion," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*, and music of Britten, Ravel, and Debussy with soprano Sylvia McNair. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Other recordings include Berlioz's *Requiem*, Fauré's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





BOSTON SYMPHONY ORCHESTRA 2001-2002

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

‡Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡On sabbatical leave
°On leave
§Substitute player

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

Saluting Seiji Ozawa in his Farewell Season

To open his farewell season with the Boston Symphony Orchestra, Music Director Seiji Ozawa led the BSO's annual "Opening Night at Symphony" followed by four weeks of subscription programs including an all-Brahms concert with pianist Peter Serkin, memorial performances in Boston and at Carnegie Hall in New York of the Berlioz *Requiem*, a concerto program featuring soloists from the orchestra, and an all-orchestral program featuring music of Takemitsu and Dutilleux—two composers closely associated with Mr. Ozawa and the BSO—and Beethoven's *Eroica* Symphony. AT&T was the corporate sponsor of "Opening Night at Symphony" for the fourth consecutive year. In addition, a special concert originally planned as a salute to Mr. Ozawa became "An American Salute" honoring our nation's spirit and heroes following the September 11 attacks on our country.

Seiji Ozawa is in his twenty-ninth season as music director of the Boston Symphony Orchestra—the longest tenure of any music director currently active with a major American orchestra and exceeding the twenty-five year tenure (1925-49) of legendary BSO music director Serge Koussevitzky.

Miro Vintoniv



Heartfelt Tribute—Prior to the BSO's Opening Night performance of Mendelssohn's *Midsummer Night's Dream* music, Seiji Ozawa led the audience and those on stage—including vocal soloists Susan Graham (far left) and Dawn Upshaw, narrator Blythe Danner (to Ozawa's left), the Tanglewood Festival Chorus, and the BSO—in *America the Beautiful* to mark the tragic events of September 11, 2001. This was followed by Ms. Danner's reading of Stephen Spender's poem "The Truly Great," the playing of Bach's Air on the G string, and a moment of silence in tribute to those lost, those who lost loved ones, and all those who have helped to restore order.

Michael Lutch



Triple Threat—Seiji Ozawa leads the BSO in Bach's Concerto for Three Violins with concertmaster Malcolm Lowe, associate concertmaster Tamara Smirnova, and assistant concertmaster Nurit Bar-Josef to open a program spotlighting BSO string, wind, brass, and percussion principals in music of Bach, Bruch, Frank Martin, and Bartók.

Miro Vintoniv



Boston's Heroes—Seiji Ozawa (center) extended his personal thanks to members of the Boston Fire Department's Ladder Companies 15 and 33. At rear right is fireman Elijah Magee of Ladder Company 15, who was flag-bearer during the tribute portion of the BSO's Opening Night at Symphony 2001.

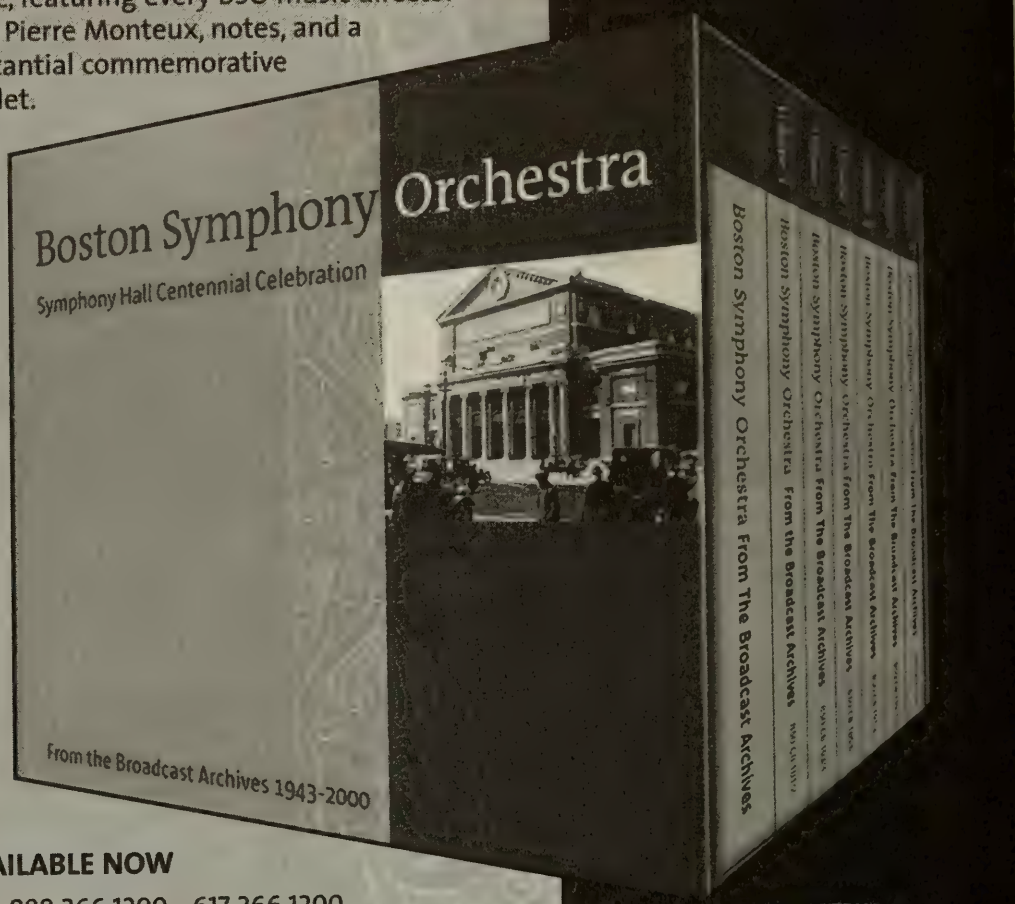
Hiroyuki Ito



Marshalling his Forces—Seiji Ozawa turns to lead the brass bands stationed in the upper levels of Carnegie Hall during one of two New York performances of Berlioz's *Requiem* given by Mr. Ozawa with the BSO, the Tanglewood Festival Chorus, and tenor Stanford Olsen to honor those lost in the terrible events of September 11.

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Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Twenty-first Season, 2001-02
SALUTING SEIJI OZAWA IN HIS FAREWELL SEASON



Thursday, December 6, at 8
Friday, December 7, at 1:30
THE JANE DEP. AND EDWIN S. WEBSTER MEMORIAL CONCERT
Saturday, December 8, at 8

SEIJI OZAWA conducting

BEETHOVEN — Overture from the incidental music to Goethe's *Egmont*, Opus 84

BEETHOVEN — Piano Concerto No. 4 in G, Opus 58

Allegro moderato
Andante con moto
Rondo: Vivace

DUBRAVKA TOMSIC

INTERMISSION

BARTÓK — Concerto for Orchestra

Andante non troppo – Allegro vivace
Giuoco delle coppie: Allegretto scherzando
Elegia: Andante, non troppo
Intermezzo interrotto: Allegretto
Finale: Presto

The evening concerts will end about 10:05 and the afternoon concert about 3:35.

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Baldwin piano

Dubravka Tomsic plays the Steinway piano.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

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Ludwig van Beethoven
Overture to Goethe's *Egmont*, Opus 84



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. His Egmont *music was commissioned for the Court Theater in Vienna by its director, Joseph Hartl von Luchsenstein, in October 1809 and was completed the following spring. The first performance took place in Vienna on June 15, 1810. The first American performance of Beethoven's incidental music to Goethe's tragedy took place in "Eisfeld's Grand Concert" on May 17, 1856, at the Academy of Music in New York. Georg Henschel led the first Boston Symphony performances of the complete incidental music in December 1885, having already programmed the overture in December 1881 (during the orchestra's first season) and November 1883. Subsequent BSO performances of the overture were given by Wilhelm Gericke, Artur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Antál Dorati, Robert Shaw, Eugene Ormandy, Erich Leinsdorf, Charles Wilson, Michael Tilson Thomas, Lorin Maazel, Okko Kamu, Klaus Tennstedt, Seiji Ozawa (the most recent subscription performances, in January 1981, followed by performances on a 1985 Pension Fund concert and Tanglewood performances in 1985 and 1992), Neeme Järvi, Robert Spano, and Andrew Davis (the most recent Tanglewood performance, on July 20, 2001). The overture is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.*

Goethe completed his historical tragedy *Egmont* in 1788 while on tour of Italy. The historical count Egmont was the most illustrious victim of Spanish tyranny in the sixteenth-century Netherlands when he was treacherously seized by the Duke of Alba and executed in Brussels on June 4, 1568. In the closing scene of Goethe's drama (which treats the facts of history with great freedom) Egmont is in prison, awaiting execution. He sees a vision of Freedom, in the likeness of his sweetheart Klärchen, and awakens emboldened to address his countrymen with heroic words before being taken to execution, ending, "And to save all that is dearest to you, fall joyously, as I set you an example." The author called for music almost throughout this scene, first during Egmont's vision and then breaking in again immediately after his last words as the curtain falls with what Goethe called a "victory symphony."

Some twenty years after the writing of the play, Beethoven was commissioned by the Vienna Court Theater to prepare the incidental music called for by Goethe. The production opened May 24, 1810, but although Beethoven had several months' notice, he had not managed to finish the overture in time; it was added to the performance on June 15. Here the composer found a dramatic subject that he was in tune with as rarely before or after. Perceiving the conflict between Alba and Egmont as the clash between evil and good, he produced music of great force. Most of the overture uses no musical material from the incidental music to the play itself, but for the coda Beethoven suddenly quotes from the victory symphony, the very last music to be heard in the play. Coming at the end of the usually somber thematic material from the main part of the overture, it arouses a terrific sense of victory.

—Steven Ledbetter



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Ludwig van Beethoven
Piano Concerto No. 4 in G, Opus 58



Beethoven composed the Fourth Piano Concerto in 1805 and early 1806 (it was probably completed by spring, for the composer's brother offered it to a publisher on March 27). The first performance was a private one, in March 1807, in the home of Prince Lobkowitz; the public premiere took place in Vienna on December 22, 1808, with the composer as soloist. The American premiere took place at the Boston Odeon on February 4, 1854, with soloist Robert Heller and the Germania Musical Society conducted by Carl Bergmann. The concerto entered the repertory of the Boston Symphony Orchestra on Beethoven's birthday in the inaugural season, December 16 and 17, 1881; Georg Henschel conducted, George W. Sumner was soloist. Later Carl Baermann was soloist with Henschel. It has also been conducted at BSO concerts under Wilhelm Gericke with soloists Mary E. Garlichs, Anna Clark-Stennige, Rafael Joseffy, Baermann, and Ernst von Dohnányi; Arthur Nikisch with Ferruccio Busoni; Emil Paur with Baermann, Harold Randolph, and Alberto Jonas; Max Fiedler with Josef Hofmann; Otto Urack with Leopold Godowsky; Karl Muck with Harold Bauer, Winifred Christie, and Guiomar Novaes; Pierre Monteux with Arthur Rubinstein, Felix Fox, Edouard Risler, and Leon Fleisher; Bruno Walter with Artur Schnabel; Serge Koussevitzky with Myra Hess, Schnabel, Rudolf Serkin, Jan Smeterlin, and Joseph Battista; Richard Burgin with Claudio Arrau; Ernest Ansermet with Aldo Ciccolini; Leonard Bernstein with Rubinstein and Eugene Istomin; Charles Munch with Miklos Schwalb, Istomin, Serkin, Arrau, and Michele Boegner; Erich Leinsdorf with Rubinstein, Serkin, Malcolm Frager, and Istomin; Max Rudolf with Serkin; William Steinberg with André Watts; Michael Tilson Thomas with Frager; Sir Colin Davis with Gina Bachauer; Seiji Ozawa with Alexis Weissenberg, Watts, Murray Perahia, and Serkin; Lorin Maazel with Vladimir Ashkenazy; Hans Vonk with Weissenberg; Klaus Tennstedt with Peter Serkin; Kurt Masur with Frager and Horacio Gutiérrez; Adam Fischer with Krystian Zimerman, Neeme Järvi with Emanuel Ax, Andrew Davis with Ken Noda, Jesús López-Cobos with Arrau, Bernard Haitink with Maurizio Pollini, Kurt Sanderling with Richard Goode, Ozawa with Maria Tipo and Emanuel Ax, Jeffrey Tate with Christian Zacharias, Bernard Haitink with András Schiff (the most recent subscription series, in April 1999), Hans Graf with André Watts, Ozawa with Robert Levin (substituting for Alfred Brendel during an April 2001 Beethoven piano concerto cycle), and Andrew Davis with Emanuel Ax (the most recent Tanglewood performance, on July 20, 2001). In addition to the solo piano, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, and strings; two trumpets and timpani are added in the final movement.

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on several pieces at a time during this fruitful period and assigned opus numbers as they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806 Beethoven was deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57), the Triple Concerto (Opus 56), the Fourth Piano Con-

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certo (Opus 58), and the *Razumovsky* string quartets (Opus 59). By the end of 1806 he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of extraordinary music!

The opening of the Fourth Concerto's first movement went through some development before achieving its very striking final form, one of the most memorable beginnings of any concerto. Rather than allowing the orchestra to have its extended say unimpeded during a lengthy ritornello, Beethoven chose to establish the presence of the soloist at once—not with brilliant self-assertion (he was to do that in his next piano concerto), but rather with gentle insinuation, singing a quiet phrase ending on a half-cadence, which requires some sort of response from the orchestra. This response—quiet, but startling in the choice of harmony—produces a moment of rich poetry that echoes in the mind through the rest of the movement.

Having established his presence in the opening phrase, the soloist lapses into his customary silence while the orchestra completes the ritornello. This is the first orchestral ritornello in a Beethoven concerto that shows complete understanding of the symphonic ritornello as perfected by Mozart: though constantly feinting at distant keys, the music never really moves away from the tonic until the soloist enters; and the material presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long period of suspenseful preparation—scales, trills, and the like—before actually plunging into the heart of the material already heard. The solo exposition is a reworking of the orchestral ritornello, but it conveys a sense of the greatest breadth and freedom as Beethoven expands on familiar ideas and modulates to the dominant for an entirely new theme (heard first in the strings, then in a chuckling variation on the piano). Surprises

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abound as the soloist works up to an extended trill, from which conditioning leads us to expect a *fortissimo* orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering. The soloist leads off the development on an unexpected pitch, reiterating the ubiquitous rhythmic pattern of the three eighth-note pickup and a downbeat that this concerto shares with the Fifth Symphony. The woodwinds continue the motive almost throughout the development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's *fortissimo* restatement of what had been poetic lyricism at the very opening.

The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand explanation. Professor Owen Jander of Wellesley College has recently suggested that the movement as a whole is Beethoven's translation into sound of the story of Orpheus and Euridice (Vienna at that time was enjoying a sudden spurt of interest in Ovid's *Metamorphoses*, one of the principal classical sources of the Orpheus legend, which had long been popular with composers given its demonstration of the power of music over even the forces of death).

The second movement ends in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the "wrong" key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation not of the home G, but of the "off-key" beginning of C. This movement, too, is spacious and rich in ideas, many of them developed from four tiny melodic and rhyth-

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mic figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize what is happening. But this same smooth version of the crisp rondo theme recurs in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the piano's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.

The concerto received its first performance in one of two private concerts held in March 1807 at the home of Prince Lobkowitz, one of Beethoven's strongest supporters (and one of the three aristocrats who convinced him not to leave Vienna by promising him a lifetime pension to stay there and keep on composing). The programs included the first four symphonies, the G major concerto, the *Coriolan* Overture, and excerpts from *Fidelio*. The one reviewer who seems to have had access to the concerts was a writer for the *Journal*

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des Luxus und der Moden (*Journal of Luxury and Fashion*), who was clearly not able to comprehend Beethoven's music:

> Richness of ideas, bold originality and fullness of power, which are the particular merits of Beethoven's muse, were very much in evidence to everyone at these concerts; yet many found fault with lack of a noble simplicity and the all too fruitful accumulation of ideas which on account of their number were not always adequately worked out and blended, thereby creating the effect more often of rough diamonds.

For performance before a general audience, the concerto had to wait until December 22, 1808, for the famous concert that Beethoven gave in the Theater-an-der-Wien, which included the first public performances of the Fifth and Sixth symphonies, the Fourth Concerto, the concert aria *Ah! perfido*, movements from the Mass in C, and the Choral Fantasy, this last composed in a hurry only a short time before to serve as a grand finale. It was, of course, a concert of great historical significance, but it was certainly not as musically satisfying as Beethoven could have hoped. The weather was bitterly cold, and the audience sat for four hours in discomfort, listening to a long series of new and difficult compositions—long past what could be expected of their attention span. Furthermore, the chorus and orchestra were composed of a heterogeneous group of amateurs and professionals, many of whom were surely not up to the demands of the music, which was, in any case, performed from hand-copied parts, not today's neatly-printed sheets! The soprano who sang the aria got stage fright and ruined the piece totally, while during the performance of the Choral Fantasy part of the orchestra forgot to play a repeat, so the entire ensemble fell apart and the piece had to be started over again. Beethoven himself noted, though, that "In spite of the fact that various mistakes were made, which I could not prevent, the public nevertheless applauded the whole performance with enthusiasm." And the composer Johann Friedrich Reichardt described the new concerto, three days after the concert, as "a new pianoforte concerto of immense difficulty, which Beethoven executed astonishingly well in the most rapid tempos. The Adagio, a masterly movement of beautiful, sustained song, he truly sang on his instrument with a profound feeling of melancholy that pervaded me too."

Still, the event left hard feelings. During the rehearsals the orchestra refused to play if Beethoven was in the same room. He needed to listen as best he could from the foyer of the hall and transmit his wishes to the concertmaster, who would in turn transmit them to the players. His increasing deafness made his active participation in the performance continually more difficult. Indeed, the evening of the concerto's public premiere was the last time that Beethoven ever appeared before the public as a piano soloist.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.



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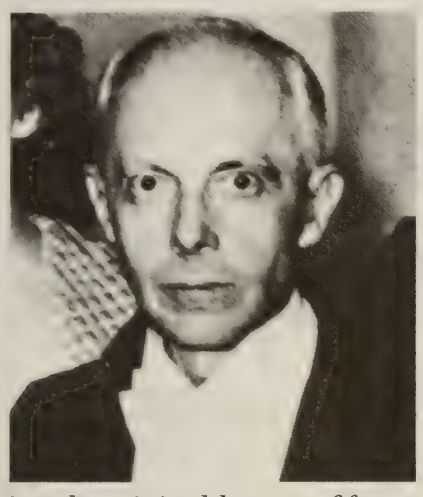
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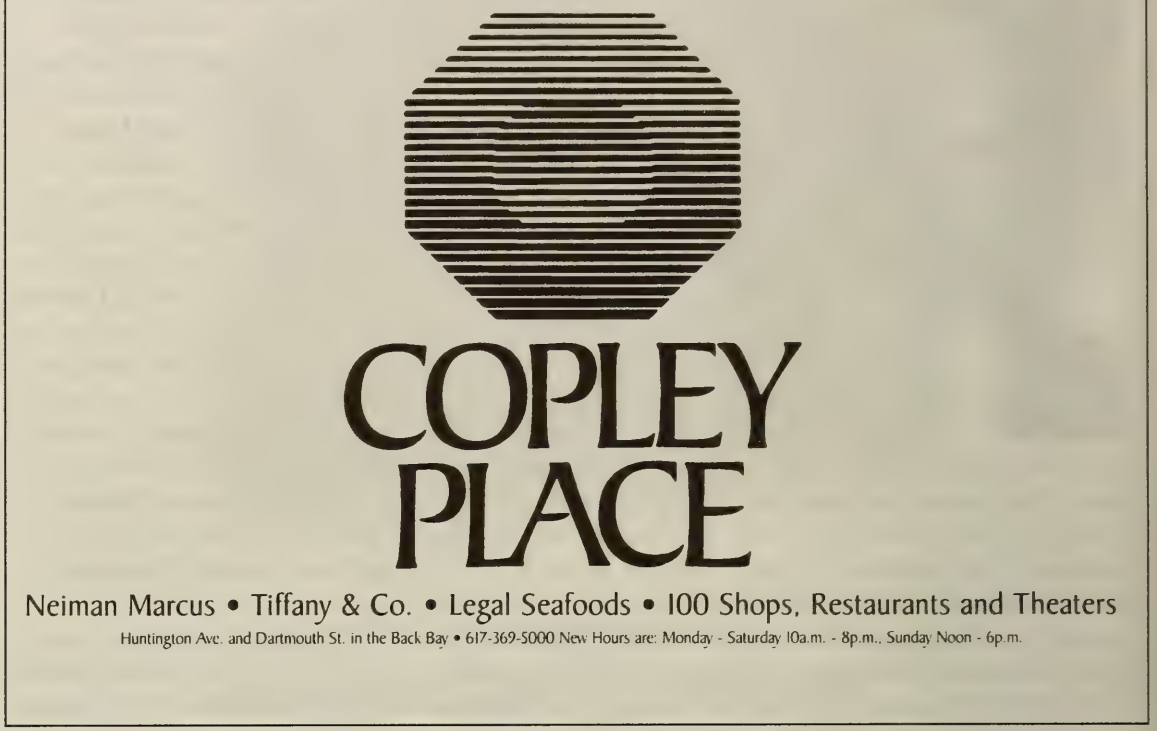
Béla Bartók
Concerto for Orchestra

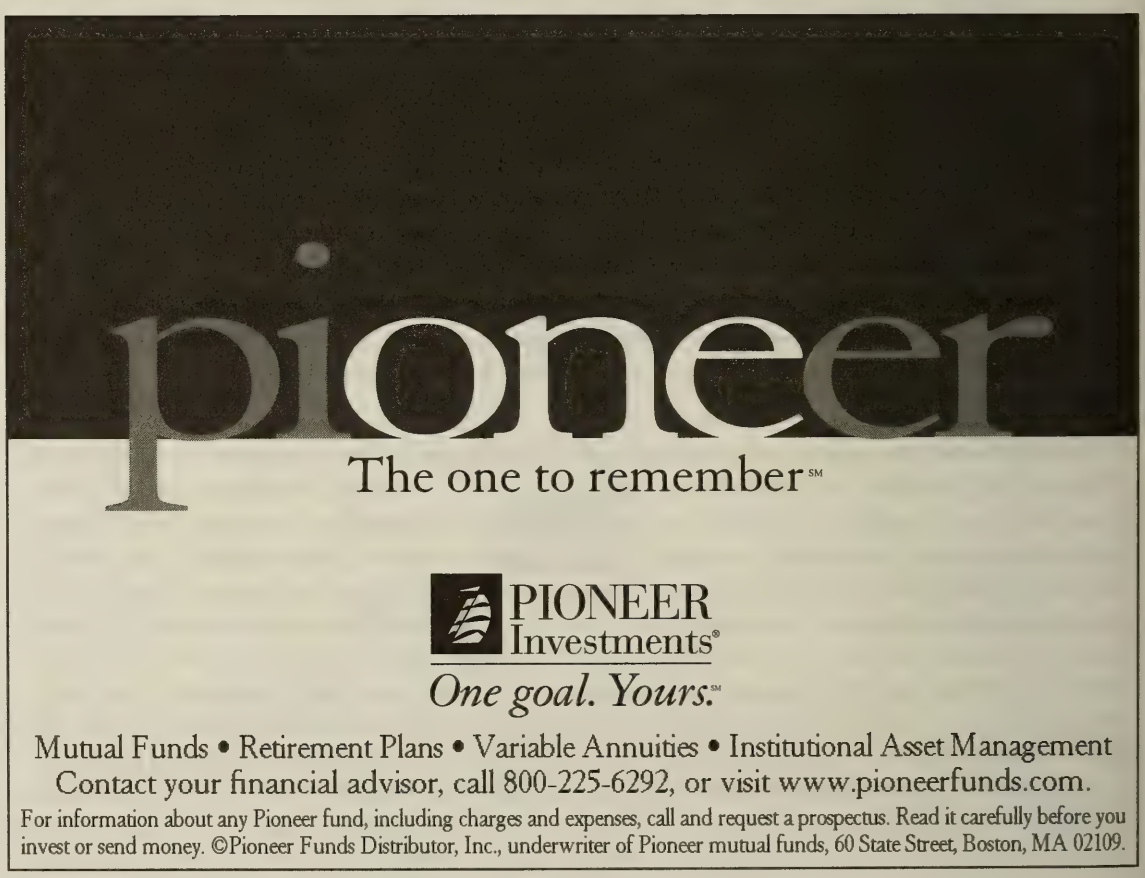


Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Romania), on March 25, 1881, and died in New York on September 26, 1945. The Concerto for Orchestra was commissioned in the spring of 1943 by Serge Koussevitzky through the Koussevitzky Music Foundation in memory of his wife Natalie Koussevitzky, who had died in 1942. Bartók composed the work between August 15 and October 8, 1943. Koussevitzky and the Boston Symphony Orchestra gave the first performances on December 1 and 2, 1944, repeating the work in Boston on the 29th and 30th and then giving the first New York performances on January 10 and 13, 1945, at Carnegie Hall. At some point Bartók revised the ending, extending the original by some fifteen measures to create the version that is typically heard today. The Boston Symphony has also played the Concerto for Orchestra under Richard Burgin, Ernest Ansermet, Pierre Monteux, Antál Dorati, Thomas Schippers, Eugene Ormandy, Erich Leinsdorf, Rafael Kubelik, Jorge Mester, Georg Solti, Joseph Silverstein, Michael Tilson Thomas, Charles Dutoit (the most recent Tanglewood performance, on August 9, 1997), and Seiji Ozawa (first at Tanglewood in 1970 and on numerous occasions since then in Boston, at Tanglewood, and on tour with the BSO in the United States, Europe, and Japan, including the most recent subscription series in April 1999, followed by performances in Japan that May). The Concerto for Orchestra is scored for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets (a fourth trumpet line is marked ad lib.), three trombones, tuba, timpani, side drum, bass drum, tam-tam, cymbals, triangle, two harps, and strings.

So well loved is Bartók's *Concerto for Orchestra* in all parts of the world that it is hard now to imagine the hostility that greeted his music in the period between the wars, and the horror his music inspired both in concert audiences and in critics who should have known better. Many of his works are severely uncompromising, it is true, and the staying power of modernism had not yet been accepted. But the flow of time that slowly conditioned audiences (even critics) to Bartók's supposed "difficulty" had a simultaneous effect on Bartók himself. In his last works he had mellowed to an extraordinary degree, with the result that the Concerto for Orchestra, one of the last pieces he completed, is now a staple part of concert programs, beloved by audiences and virtuoso orchestras alike.

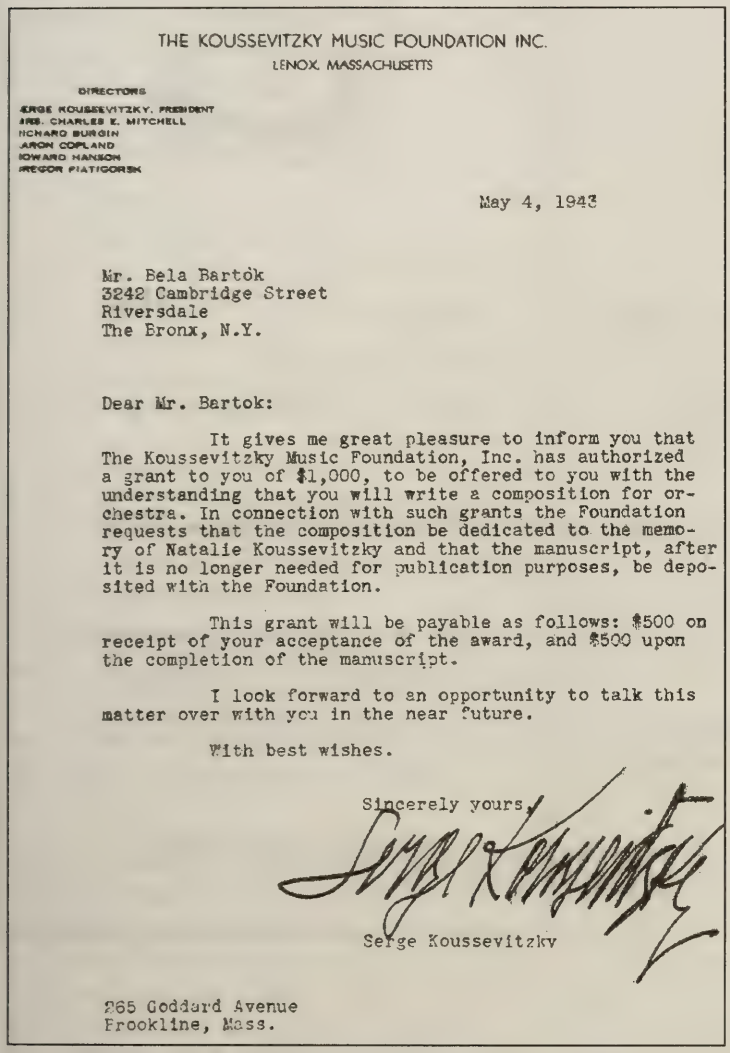
Bartók found the process of compromise exceedingly difficult to come to terms with. The story of his exile in America during the war and his death in poverty and distress in a New York hospital in 1945 is one of the saddest chronicles in music (see Steven Ledbetter's essay beginning on page 35). He was so sensitive and so deeply attached to his native Hungary that to be uprooted from home, and for such gruesome reasons, had a catastrophic effect on his spirit. It is a miracle that he wrote anything at all in those years, let alone works as profoundly appealing as the Sixth Quartet and the Piano Concerto No. 3. He wrote, of course, in response to commissions, and desperately needed the money they offered. Without Serge Koussevitzky, long-term music director of the Boston Symphony and a champion of new music of every kind, and without his Hungarian friend, the violinist Joseph Szigeti, to spur him on, Bartók might never have undertaken so large a work as the Concerto for Orchestra. What is certain is that once committed to it, and despite every discouragement, Bartók put everything he had into the piece, ap-


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plying that meticulously critical ear and the exalted craft of a very experienced composer.

Koussevitzky and the Boston Symphony Orchestra gave the first performances of this great twentieth-century masterpiece in Symphony Hall on December 1 and 2, 1944, repeating it in Boston on December 29 and 30 (the performance on the 30th was broadcast*) and following that with the New York premiere in January 1945. The work was slightly revised by Bartók before publication; two alternative endings appear in the published score. The work was designed for a large virtuoso orchestra of the highest class, hence its title, and the instruments are often mercilessly exposed. It also requires ensemble playing of great precision and a sense of color and vitality of which Bartók was a master.



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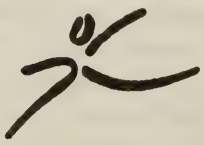
Serge Koussevitzky's letter to Béla Bartók of May 4, 1943, commissioning a new work for orchestra from the composer

The first movement is conventional (like a Beethoven symphony) in offering a slow introduction leading into a vigorous allegro. The bare fourths which make up most of the melodic intervals at the start retain their importance throughout the work. The allegro, reached by an exhilarating acceleration, is very compact, with contrast from a gentler oboe theme circling on two adjacent notes and an explosive fugato for the brass in the middle, the subject of which prominently features the interval of a fourth, like an awkwardly stretched stride.

The second movement, "Game of Pairs," isolates wind pairs in turn, each with its own interval. The two bassoons are in sixths, the two oboes in thirds, the two clarinets in sevenths, the two flutes in fifths, and the two trumpets in seconds, muted. A brass chorale intervenes, while the side drum maintains the old rhythm, and the pairs return, each now supported and decorated by extra help. There are now three bassoons, for example, not two; two clarinets assist the two oboes, two flutes assist the two clarinets. The pattern is simple but very affecting, and at the end a serene dominant seventh permits each pair to come to rest on its "own" interval.

The *Elegia* takes us into Bartók's private world, with memories of his favorite "night music." Shimmers from the harp, flutters from the flute and clarinet, a background of softly rolling timpani—these create an atmosphere of mystery and expectation. Even

*You can hear the December 30, 1944, broadcast by Koussevitzky and the BSO of Bartók's Concerto for Orchestra in the BSO's recently issued twelve-disc box set, "Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000."



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so, the entry of the full orchestra in the central section is brutal and all too earthbound, recalling a theme heard in the first movement's introduction. It takes a long time to restore the magical atmosphere with which the *Elegia* began, but serenity eventually returns, fading into the night with some soft piping from the piccolo and a few discreet notes from the timpani.

The "Interrupted Intermezzo" starts with a wistful folk-like melody on the oboe, and then offers a broader, haunting theme, first on the violas, richly supported by the harps, and the folksy tune returns. The interruption is an appalling piece of *grotesquerie*, with a quotation from Shostakovich's Seventh Symphony served up in cap and bells. Laughter and mockery are plain to all, and the return to Bartók's noble theme carries something of the painful nostalgia with which he longed for his distant roots.

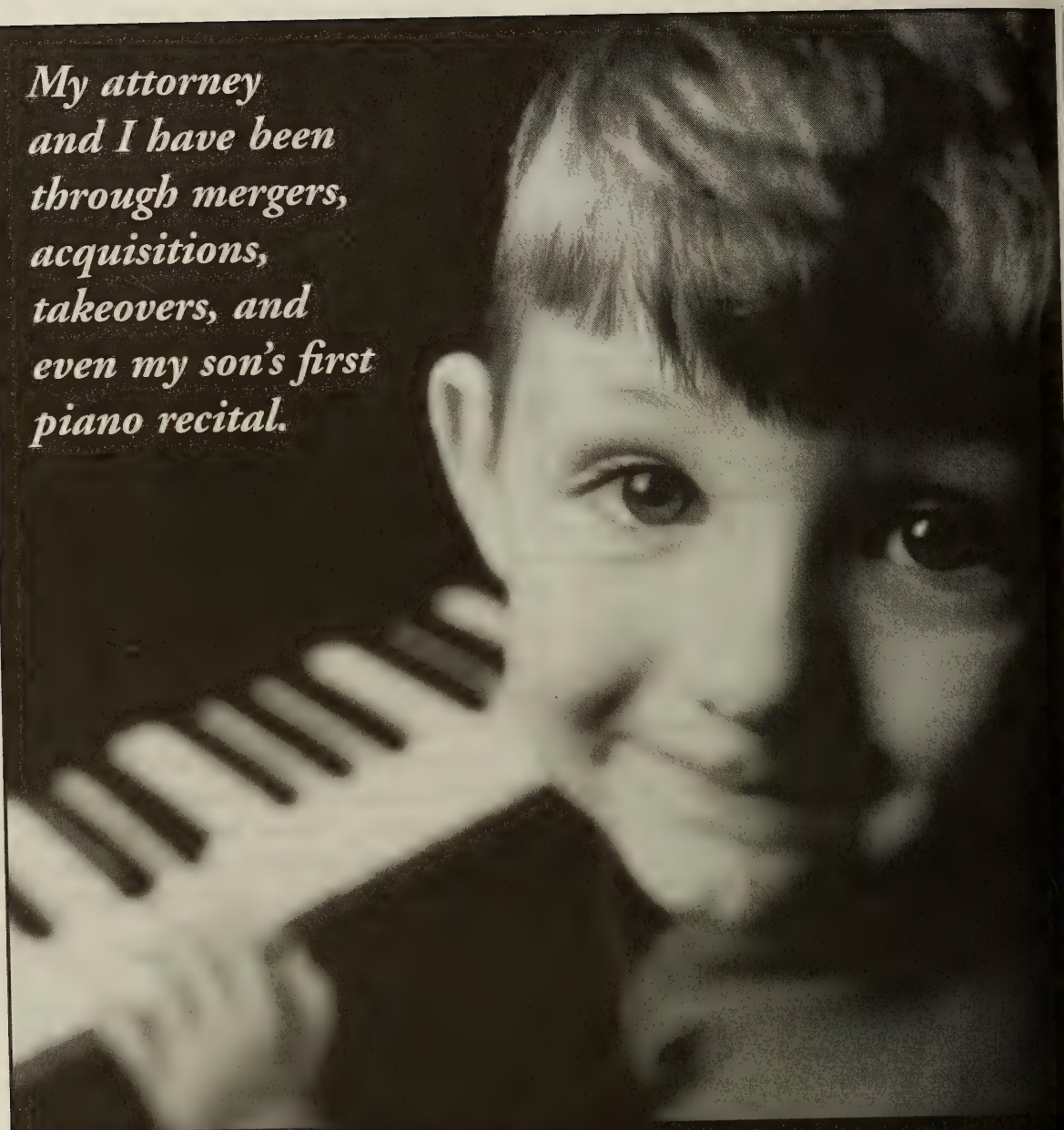
The finale is a spontaneous burst of energy, presented with all the blatant extroversion conveyed by the horns' opening call. The first break in the scampering texture delivers up a little fugue on the horn-call theme, started by the second bassoon, and rapidly inverted. A folk-tune breaks in on the oboe and the scampering resumes. The real fugue fills a complex stretch of the movement, equivalent perhaps to a development, and its subject returns as a resplendent brass statement at the end, while wind and strings rush from end to end of their range in a stampede of breathless brilliance.

Like Shostakovich, Bartók was an artist for whom suffering became a permanent feature of reality. Both composers had to find ways to escape—or at least to *seem* to escape —from the oppression of misfortune and pain. Both wrote music of noisy high spirits, and in each case we have to read the irony in the music even while we catch the infectious vitality of that brilliant orchestral display. Bartók may have lampooned Shostakovich in his fourth movement, but he probably never understood the complex disguises that Shostakovich had to assume in order to survive under a regime that was as intolerant of high artistry as the Hungary from which Bartók was himself forced to flee. No music has so many layers of meaning as this, which is why we can return to it again and again with pleasure and satisfaction.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses. He has published a selection of Berlioz's letters and is preparing a catalogue of Bizet's music.

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INTERLUDE: Béla Bartók, Serge Koussevitzky, and the Concerto for Orchestra

by Steven Ledbetter

For Bartók, the *Anschluss*, Hitler's occupation of Austria on March 11, 1938, was the beginning of the end. He had watched the growth of Nazi power with trepidation for some years, but his ties with Hungary were too strong to allow more than passing thoughts of emigration. But by April, Bartók began to act, first of all to save his life's work; he wrote to friends in Switzerland, asking them to take care of his manuscripts: "With no obligation to be responsible for them, of course: I would bear all the risk. These things do not take up much room: not more than a small suitcase." His publishers, Universal Edition, and his performing rights society, both in Vienna, had been "nazified," as he put it, with the result that he and all other composers were sent the notorious questionnaire concerning their racial background.

> Naturally neither Kodály nor I will fill in the form: our opinion is that such questions are wrong and illegal. Actually it's rather a pity, for we could give answers that would make fun of them;...but I'm afraid we cannot allow ourselves to joke like this, for we must insist on having nothing to do with this unlawful questionnaire, which therefore must remain unanswered.

Fortunately the English publisher Ralph Hawkes came to Budapest with an offer to publish both Bartók and Kodály in the future.

Although Bartók continued to travel around Europe to give concerts, he was unable to make up his mind to leave Hungary definitively as long as his elderly and ailing mother was still alive. War broke out late in the summer of 1939, but Bartók remained in Budapest until his mother died in December, thus breaking the most direct tie to his beloved native land. By the time he sailed from Naples in April 1940 for an American tour and an unknown future, he had finished his Sixth String Quartet—but that was the last music he was to write for more than three years; for a while it appeared he had given up composing altogether. By the time he returned to Hungary after the tour in May, arrangements were already being made to bring him back to New York through a fund at Columbia University, where he was to transcribe and prepare for publication a large collection of Serbo-Croatian folk songs.

Bartók enjoyed his work with the folk materials at Columbia, but he was painfully aware that the position was only temporary, and he kept casting around for lectureships, concerts, and other ways of earning a living. Worst of all, he had begun to have a series of regular high fevers that the doctors were unable to diagnose. A serious breakdown of his health in January 1943 forced the interruption of a lecture series at Harvard and brought him to a psychological low point. He never wanted to compose again. One medical test was run after another, but the doctors couldn't explain the cause of his ailment (or perhaps they were being discreet in not telling the composer that he was dying of leukemia). The American Society of Composers, Authors, and Publishers (ASCAP) undertook to provide Bartók's medical care at this crucial time, even though he was not a member of the society (he was a member of ASCAP's British affiliate). But the best medicine that spring came not from a doctor, but from a conductor—Serge Koussevitzky.

Throughout his American years, Bartók had found no cause to feel that his music was striking any sort of responsive chord here. He had already written to Zoltán Kodály in December 1941 noting that he felt lucky in that he lacked all inclination to write a new large score since "even if I had a new orchestra work it would be impossible to get it performed." Koussevitzky's visit in April 1943 changed all that, for the conductor commissioned a work and guaranteed a performance. The change in Bartók's spirits was immediate. His wife Ditta wrote to Joseph Szigeti, who had been primarily responsible for urging the commission, since he knew that Bartók would never accept any-

thing that smacked remotely of charity, to tell him of her joy at the change in her husband: "One thing is sure: Béla's 'under no circumstances will I ever write any new work' attitude has gone. It's more than three years now—"

Bartók spent the summer resting under medical supervision at a sanatorium at Saranac Lake in upstate New York; here he wrote most of the new work between August 15 and October 8, 1943. And in working on the score he recovered much of his former energy and enthusiasm. As he wrote to Szigeti early in 1944, the improvement in his health allowed him to finish the Concerto for Orchestra—or perhaps it was the other way around.



The house at Saranac Lake, New York, where Bartók composed his Concerto for Orchestra

Béla and Ditta Bartók made the trip to Boston late in November 1944 to attend the premiere, and the composer reported to a friend a few weeks later that "Koussevitzky is very enthusiastic about the piece, and says it is 'the best orchestra piece of the last 25 years' (including the works of his idol Shostakovich!)." For the first performance Bartók wrote a commentary printed in the orchestra's program book, something he did only rarely. His summary of the spirit of the work was no doubt a response to his own feeling of recuperation while composing it:

> The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *concertant* or soloistic manner. The "virtuoso" treatment appears, for instance, in the *fugato* sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

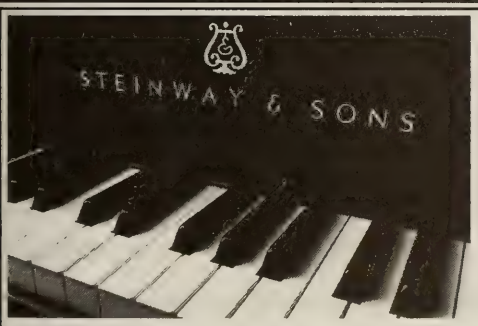
The overwhelming success of the Concerto for Orchestra marked the real beginning of Bartók's fame with the broad concert audience.* It remains without doubt his best-known and best-loved purely orchestral work, but over the years it has also provided a key by means of which many listeners have learned to love Bartók's music, including

*The idea of the piece seems to have gone over well with composers, too, especially those who write for the Boston Symphony. Many works called "concerto for orchestra" have been written in recent decades, and during the orchestra's 100th season, several of the composers commissioned for the event either wrote a work consciously entitled "Concerto for Orchestra" (Roger Sessions, whose work was awarded a Pulitzer Prize) or described their score as being designed to show off the orchestra's virtuosity in the manner of a "concerto for orchestra" (Peter Maxwell Davies, Andrzej Panufnik).

the pieces that were once found to be much too "difficult." And for Bartók personally, composing this score proved to be just the tonic he needed. It had filled his summer 1943 "rest cure" with, if not rest, at least a cure. In the fall Bartók and Ditta received a visit from their friend Agatha Fassett, who was astonished at the change in the composer over the summer, and when he showed her the completed score to the Concerto for Orchestra, he said to her (as she later recalled in her book on Bartók's last years):

> But what nobody could possibly see in this score is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.

The despair that had caused him to give up composing had been overcome—even more so when the Concerto for Orchestra began its triumphal conquest of concert halls the following year. Bartók began accepting new commissions and undertaking further projects, but it was also clear that his health was not permanently improved. As he told a friend in Seattle a few weeks after the first performance of the Concerto for Orchestra: "You said in one of your letters that my recovering was a miracle. This is true only with some reservations: it was only a hemisemidemi-miracle." Be that as it may, the months remaining to him produced the Sonata for solo violin, dedicated to Yehudi Menuhin; the Third Piano Concerto, finished but for the last seventeen measures; and the unfinished Viola Concerto, as well as sketches for a seventh string quartet. For a man who a short time earlier had declared that he never wanted to compose again, that may be miracle enough.



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POSTLUDE: Béla Bartók's Two-Second Revolution

by Douglas Yeo

Béla Bartók, his Concerto for Orchestra, the bass trombone, two notes, and two seconds —here is the story of a revolution that began on the Symphony Hall stage more than fifty years ago.

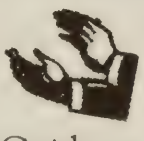
The history of the creation and premiere of Bartók's Concerto for Orchestra is well documented in these pages. The first performance of the work, on December 1, 1944—when an undisputed masterpiece was given birth in this hall—ranks as one of the great moments in the history of American orchestral performance. But there is more to the story than that of an inspired conductor and great composer collaborating with an orchestra to bring the music to life. Without even knowing it, Bartók penned two seconds of music that would cause a revolution—also born here—among players of the bass trombone. Bartók wrote his Concerto for Orchestra for an ensemble of instruments that were well known to him, but he made a critical decision in writing for the bass trombone that presented a unique problem for the first bass trombonist to play the piece, BSO member John Coffey.

From the time of Renaissance sackbuts to the period of Classical and early Romantic trombones, the bass trombone was originally pitched in the key of F, meaning that its basic scale, as determined by the length of brass tubing from which the instrument was made, was on the fundamental note of F. The trombone family—including alto trombone in E-flat, tenor trombone in B-flat, and bass trombone in F—was well-known to composers. In the nineteenth century the bass trombone in F underwent an evolution in Britain, leading to a unique instrument in G that was used in many British orchestras into the 1960s, while on the Continent, a large tenor trombone in B-flat came to be used as a bass trombone. (The difference in national preferences for particular trombones is another, fascinating story, but beyond the scope of the present discussion.) Bartók, however, always scored for a bass trombone in F, as evidenced by his meticulous indication of the slide position for certain notes in his Violin Concerto and *Miraculous Mandarin*. The composer's many *glissandi* (i.e., slides between one note and another) and "rips" up and down the overtone series of the bass trombone were carefully planned and could be well executed by a player with the F bass trombone.

In Boston, as throughout the United States, the bass trombone in F never caught on, having been supplanted long ago by the bass trombone in B-flat. Thus, when Bartók in



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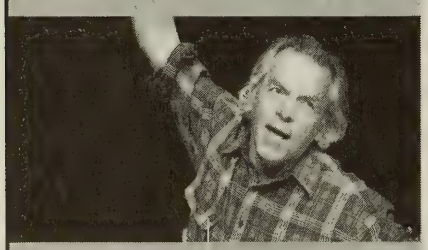
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his Concerto for Orchestra wrote an important two-second *glissando* for bass trombone from low B up to F



this would have posed no difficulty for a player with an F bass trombone. But, unbeknownst to Bartók, he had written something impossible for the BSO's John Coffey to play, because on the B-flat instrument played by Coffey there was no low B-natural, the lowest available note on that instrument being the low C a half-tone higher than Bartók's desired B.

Coffey was a fine player with a great reputation not only as a bass trombonist but as a teacher and raconteur. A recording of the December 2, 1944, BSO performance of the Concerto for Orchestra reveals Coffey playing just the shortest of *glissandi*, with pitches barely covering that low C to E-flat. It is not hard to imagine Coffey's frustration with Bartók for writing something so "impossible," or his thinking along the lines of British bass trombonist Richard Tyack, who has written: "If anyone says 'what about the Bartók Concerto?' I shall scream. That glissando, which is only a fart, was written by an aging expatriate who either didn't know the F trombone was obsolete, or didn't know the limitations of the B-flat. I've played C–F for years, and no conductor has ever objected (or perhaps even noticed)."



Former BSO bass trombonist Kauko Kahila, who solved the problem posed by Bartók in the Concerto for Orchestra

Ouch! Informed listeners will know how important the two trombone *glissandi* are in Bartók's fourth movement (the *Intermezzo interrotto*). In his parody of Shostakovich's Seventh Symphony, Bartók has the clarinet play part of the Russian composer's famous melody, only to have it "laughed at" by other woodwinds and then, in a final gesture of contempt, have two "raspberries"—each covering the dissonant interval of a tritone, or augmented fourth (B–F and E–B-flat)—blown by the bass and second trombones. Sorry, Richard: C–F just won't do.

But the problem was real: on the modern bass trombone, the glissando Bartók wanted *was* impossible. With the F bass trombone considered obsolete and therefore not an option, players were forced to "fake" the gliss by "lipping" the C lower, but nothing seemed to work satisfactorily.

Enter another Boston Symphony player who would size up the problem and create a solution. Bass trombonist Kauko Kahila, who played with the BSO from 1952 to 1972, described the situation in Roger Challoner Green's book, *Proclamation: In Pursuit of a Dream*:

> After awhile, one gets tired of faking a low B (in the Bartók Concerto for Orchestra, for example), and this put my mind to work, how to add tubing to the bass



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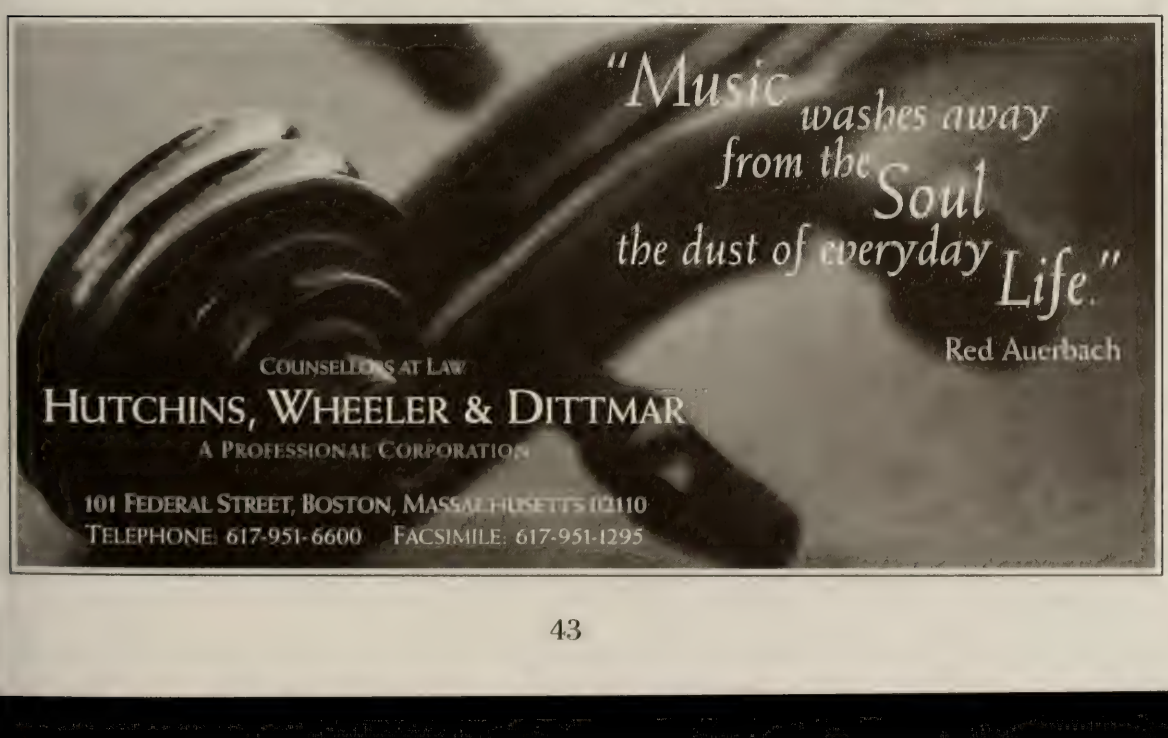
trombone to be able to play the low B. Then, the idea of adding another valve to engage the extra tubing when needed worked out very well. I drew the plans and the Reynolds Company agreed to make it. Since then my original idea has been improved on by other companies, but someone had to have the idea first. In this case it happened to me. So—that's how the double valve bass trombone was born.

And so it was. Adding a second valve with more tubing onto the trombone allowed production of a bona fide low B, and at last the "gliss" was possible—a true revolution for the instrument. The Boston Symphony's recording of the Concerto for Orchestra led by Erich Leinsdorf with Kahila playing the bass trombone part was the first recording by an orchestra with the glissando played as Bartók originally wanted it.

Two notes, two seconds, a problem—and a solution by a player that caused a revolution for the instrument that still reverberates today. Now, in performing the Concerto, I balance the practicality and familiarity of my Yamaha B-flat double valve bass trombone with the historically informed sound Bartók wanted by employing a second instrument. In the 1994 BSO recording of the Concerto with Seiji Ozawa, I used an F bass trombone constructed by Osmun Music of Arlington, Massachusetts, to play the famous "gliss"—the only such instrument in use in the United States today. This season, for the first time, I use a hundred-year-old BBflat contrabass trombone, recently acquired by the Boston Symphony, which solves the problem equally well, and which was originally owned by former Metropolitan Opera tuba player August Helleberg.

So here on this stage we have come full circle with Bartók's Concerto for Orchestra, moving from a composer writing an important effect, to a player who puzzled over how to deal with it on his instrument, to another player creating a solution to the problem, and finally to my giving Bartók what he wanted on the instrument he had in mind. It's just another little revolution here in Symphony Hall, one of many "behind the scenes" stories from Boston's proud temple of music.

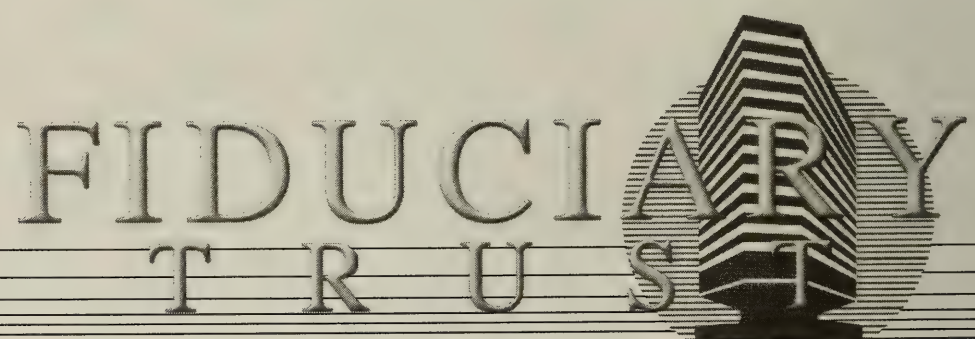
Douglas Yeo has been bass trombonist of the Boston Symphony Orchestra since 1985 and has been a frequent soloist with both the BSO and Boston Pops Orchestra. His award-winning internet site www.yeodoug.com contains more than 200 pages of articles and information relating to the trombone and music-making. His compact discs "Proclamation," "Take 1," and "Cornerstone" are available in the Symphony Shop. Also an accomplished performer on the serpent and ophicleide, Mr. Yeo has also been known to play harmonica in a rock band.



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The important modern biography of Beethoven is Maynard Solomon's *Beethoven*, published originally in 1977 but newly revised in 1998 (Schirmer paperback). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the revised Grove (2001). A recent series of readable, compact composer biographies—"Musical lives," from Cambridge University Press—includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback; Berlioz, Debussy, Ives, Mahler, Mozart, Schubert, Strauss, and Verdi are also among the composers represented in this series). Barry Cooper's *The Beethoven Companion* is a good general reference on the composer, his works, his contemporaries, and his times (Thames & Hudson). Cooper is also author of *Beethoven* in the Master Musicians series (Oxford). Michael Steinberg's program notes on the five Beethoven piano concertos are in his book *The Concerto–A Listener's Guide* (Oxford paperback). Roger Fiske's *Beethoven Concertos and Overtures* in the BBC Music Guides series is a useful small volume (University of Washington paperback). Donald Francis Tovey's classic program notes on the Beethoven concertos are in his *Essays in Musical Analysis* (Oxford paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Seiji Ozawa and the Boston Symphony Orchestra recorded Beethoven's *Egmont* Overture in 1981 for release together with the Fifth Symphony (Telarc). A more recent pairing of the *Egmont* Overture and Fifth Symphony was recorded by Kurt Masur with the New York Philharmonic (also Telarc). For a disc of Beethoven's overtures including *Egmont*, there are compilations by Herbert von Karajan with the Berlin Philharmonic (Deutsche Grammophon) and Nikolaus Harnoncourt and the Chamber Orchestra of Europe (Teldec). If you don't mind dated sound, you may well be happy with Arturo Toscanini's commercial recordings of the Beethoven overtures with the NBC Symphony Orchestra (RCA).

Seiji Ozawa and the Boston Symphony Orchestra have recorded Beethoven's five piano concertos and *Choral Fantasy* with Rudolf Serkin (Telarc). An earlier Boston Symphony cycle, recorded under Erich Leinsdorf in the 1960s, features Arthur Rubinstein as soloist (RCA). Other noteworthy sets of the five piano concertos include Alfred Brendel's with James Levine and the Chicago Symphony Orchestra (Philips), Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), Murray Perahia's with Bernard Haitink and the Concertgebouw Orchestra of Amsterdam (Sony Classical), and Stephen Kovacevich's with Colin Davis and the London Symphony Orchestra (Philips). Among historic issues, Artur Schnabel's recordings from the 1930s with Malcolm Sargent conducting the London Symphony and London Philharmonic have always held a special place (various labels, notably budget-priced Naxos Historic, which has recently issued particularly good transfers from the original 78s).

Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The new article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides (University of Washington paperback). Detailed

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studies of Bartók's well-known work include David Cooper's *Bartók Concerto for Orchestra* in the series of Cambridge Music Handbooks (Cambridge University Press) and Benjamin Suchoff's *Bartók Concerto for Orchestra: Understanding Bartók's World* (Schirmer). Two recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino).

Seiji Ozawa and the Boston Symphony Orchestra recorded the Concerto for Orchestra with Bartók's original ending in 1994 (Philips, with Bartók's complete *Miraculous Mandarin*). There are also Boston Symphony recordings under the direction of Erich Leinsdorf, from 1962 (RCA) and of Rafael Kubelik, from 1973 (Deutsche Grammophon, currently unlisted). The premiere broadcast of December 30, 1944, with Serge Koussevitzky conducting the Boston Symphony Orchestra, is included in the BSO's recently issued twelve-disc box set "Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000" (available at the Symphony Shop and at www.bso.org; information on how to order by phone or fax appears in the advertisement on page 14 of this program book). Other noteworthy recordings of the Concerto for Orchestra include Pierre Boulez's with the Chicago Symphony Orchestra (Deutsche Grammophon), Antál Dorati's with the Hungarian State Orchestra (Mercury Living Presence), Iván Fischer's with the Budapest Festival Orchestra (Hungaroton), Ferenc Fricsay's with the Berlin Radio Symphony (Deutsche Grammophon "Originals"), Fritz Reiner's with the Chicago Symphony (RCA "Living Stereo"), and Georg Solti's with the Chicago Symphony (London). A recording by Daniele Gatti with the Royal Philharmonic includes both the original and revised endings (Conifer Classics, currently unavailable in the United States).

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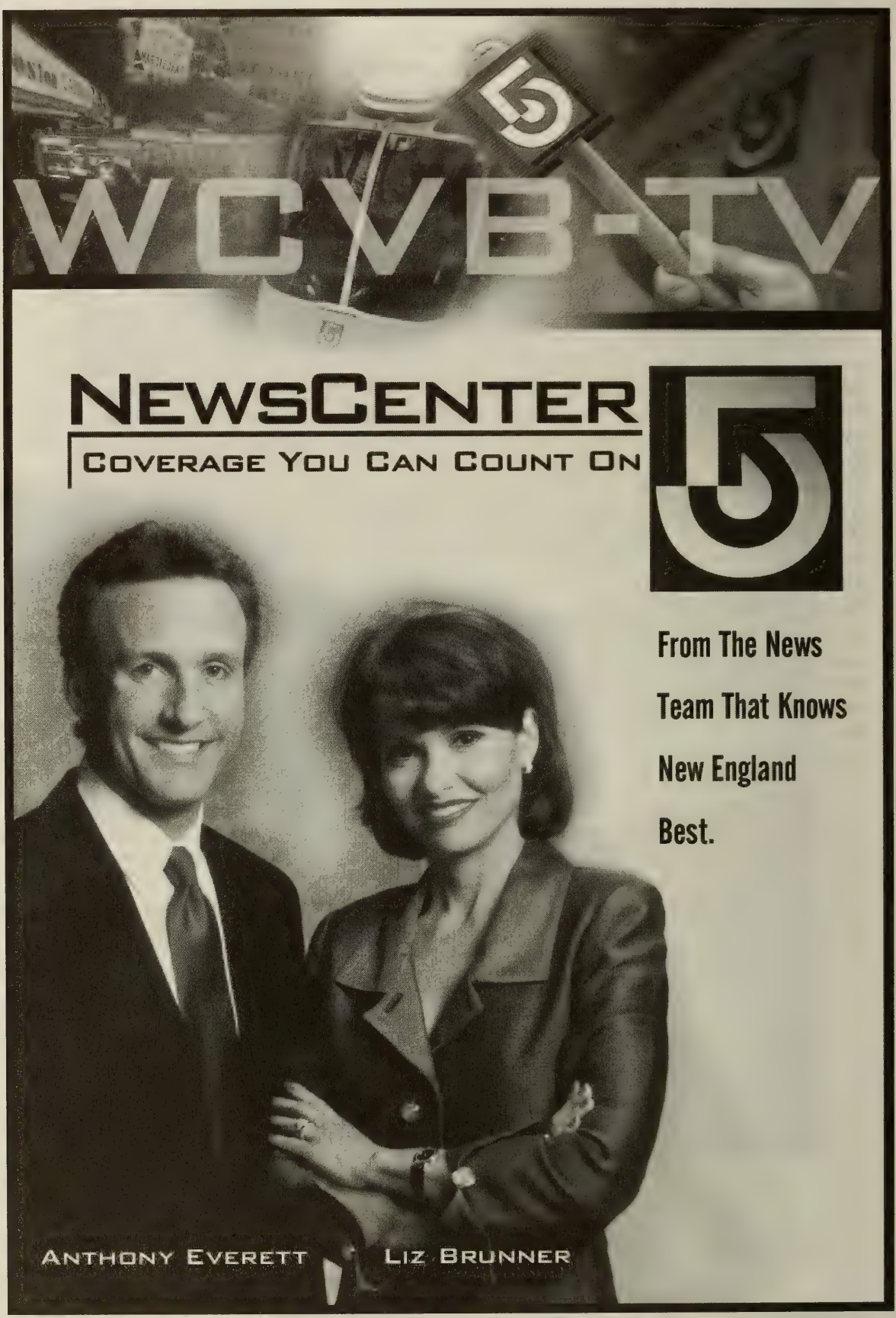
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Slovenian pianist Dubravka Tomsic gave her first public recital at age five and has since given more than 3500 performances as soloist with major orchestras and in recital throughout Europe, Australia, North America, Mexico, Russia, and Eastern Europe as well as in Africa and Asia. Ms. Tomsic attended the Ljubljana Academy of Music and continued her studies with Katherine Bacon at the Juilliard School. During this time she made her New York Philharmonic, Carnegie Hall, Town Hall, and Chicago recital debuts, subsequently studying privately with Arthur Rubinstein. As a young pianist she won many awards and competitions. After a hiatus of almost thirty years, Ms. Tomsic was reintroduced to American audiences in 1989 with a gala opening night recital at the Newport Music Festival. Her recital tours have included Cleveland, Atlanta, Seattle, St. Paul, Baltimore, Fort Worth, Los Angeles, Boston, Chicago, San Francisco, Kansas City, London, Amsterdam, Munich, Berlin, Prague, Moscow, St. Petersburg, Budapest, Madrid, and Rome, among many other cities. Ms. Tomsic has also become known for her concerto performances with orchestras including the Vienna Symphony, Royal Philharmonic, Czech Philharmonic, Leipzig Gewandhaus Orchestra, the Orchestre de la Suisse Romande, Munich Philharmonic, Moscow State Orchestra, Dresden Staatskapelle, Berlin Symphony, the Mozarteum Orchestra in Salzburg, the Sydney, Melbourne, and Adelaide symphonies in Australia, and the Boston, Atlanta, and Detroit symphonies, among others. Ms. Tomsic's festival appearances include the Dubrovnik, Vienna, Prague, Naples, Dresden, Paris, Mexico City, Joliette, Newport, Tanglewood, and Mostly Mozart festivals. Her discography includes "The Art of Dubravka Tomsic"; concertos by Brahms, Beethoven, Chopin, Grieg, Liszt, Mozart, Rachmaninoff, Saint-Saëns, Schumann, and Tchaikovsky, and recital works by Bach, Beethoven, Brahms, Chopin, Debussy, Mozart, Scarlatti, and Srebotnjak. She can be heard on Vox Classics, Stradivari Classics, Critic's Choice, Pilz International, Point Classics, Intersound, Inc., Pentagon Classics, Intermusic S.A., and Koch International. An all-Liszt program is scheduled for release later this year by the IPO label. Ms. Tomsic serves as juror for many piano competitions, including the Van Cliburn International Piano Competition, and has performed in television and radio programs in Europe, the United States, and Australia. She makes her home in Ljubljana, Slovenia, and teaches at the Ljubljana Academy of Music. Ms. Tomsic made her Boston Symphony debut under Seiji Ozawa in October 1994 with Beethoven's *Emperor* Concerto, followed by repeat performances that same season in Boston and Carnegie Hall. Next week she performs Beethoven's Fourth Concerto with Mr. Ozawa and the orchestra at Carnegie Hall, at C.W. Post College on Long Island, and at the New Jersey Performing Arts Center. Prior to this season, her most recent BSO appearances were at Symphony Hall in November 1998, when she was soloist in Saint-Saëns's Piano Concerto No. 2.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.


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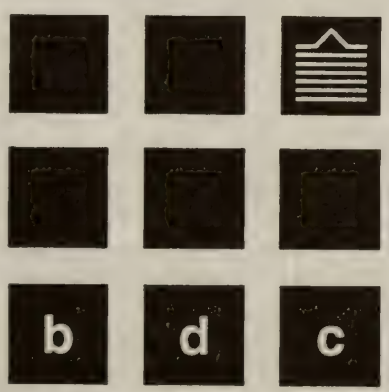
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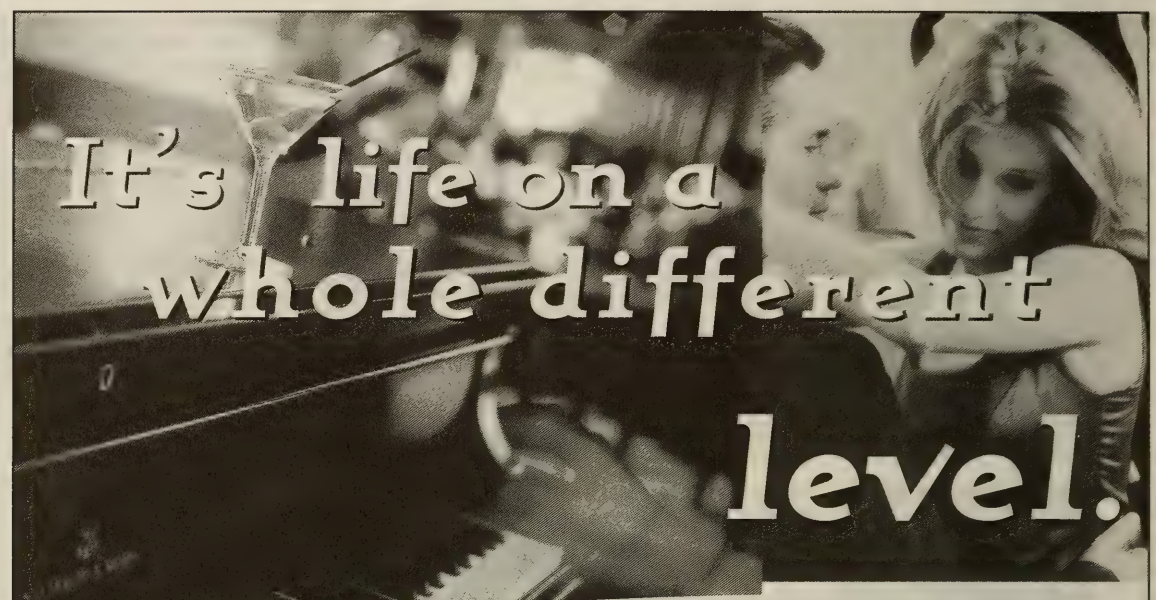


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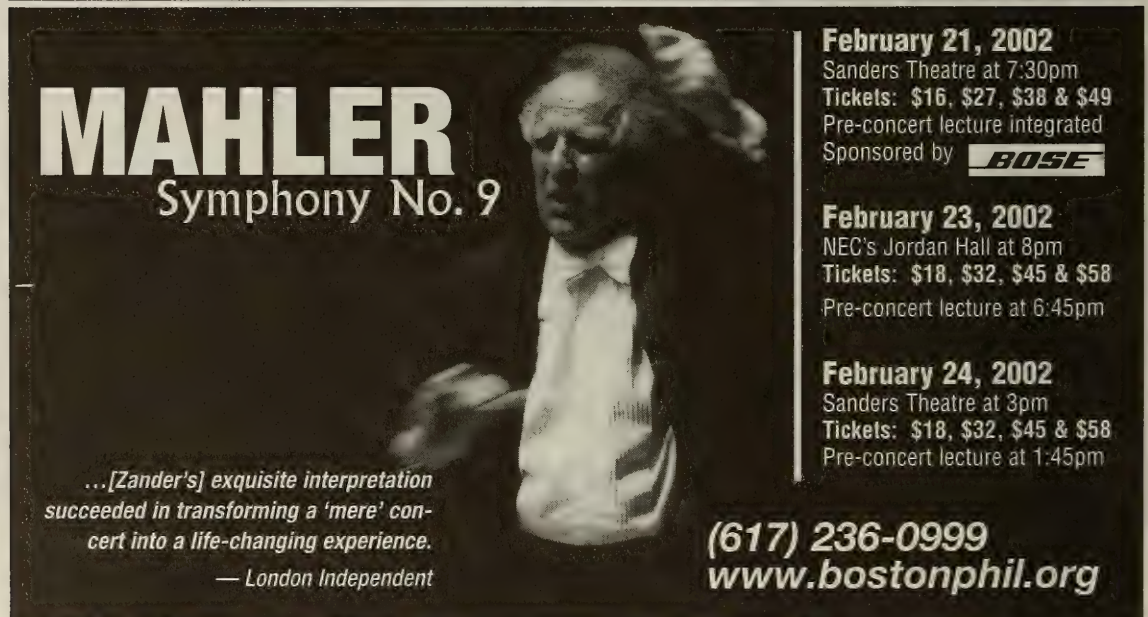


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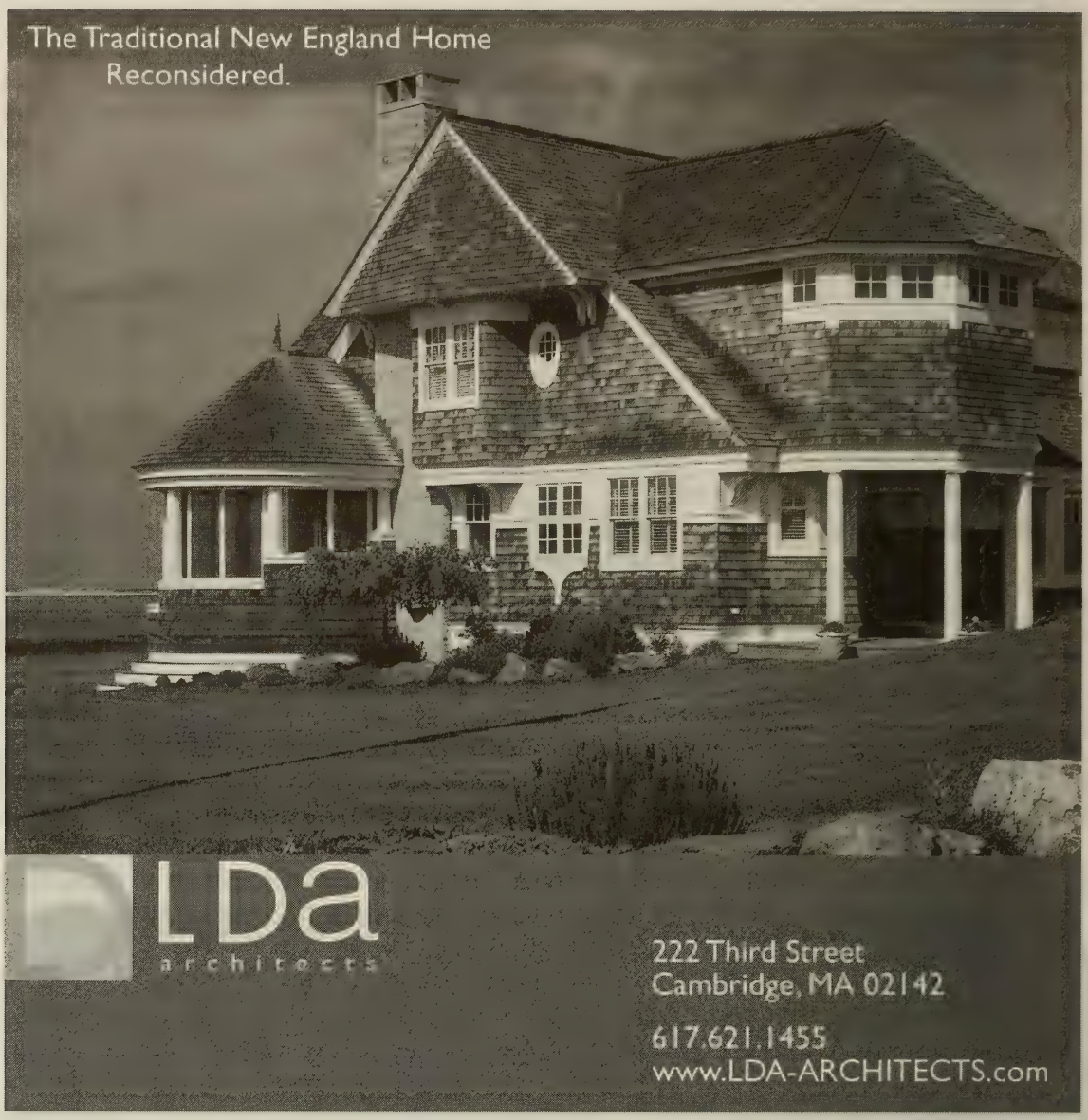
- 17 Youth Concerts by the full BSO conducted by Keith Lockhart and other eminent conductors. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Potpourri" series of concerts and rehearsals designed to give serious high school musicians behind-the-scenes insight into performance and a performing arts institution.
- A "Godparent" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer performance camp at Tanglewood, the BSO's summer home. DARTS gives 5th through 7th graders the opportunity to immerse themselves in the arts by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems begin to rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Lawrence, Lynn, Peabody, Roxbury, and Worcester, as well as several Berkshire County communitites, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education. The BSO's commitment to education reform has been underscored by significant support from the U.S. Department of Education for expansion of professional development programs for teachers.

The BSO gratefully acknowledges the following donors for their gifts of $2,500 or more to BSO Youth Education and Outreach programs made between September 1, 2000 and August 31, 2001.

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Continued on page 57

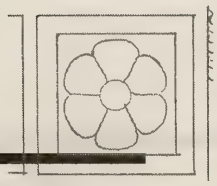


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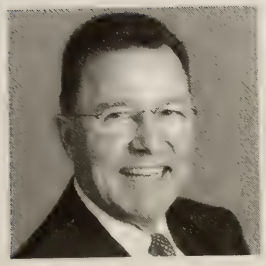
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NEXT PROGRAM. . .

Wednesday, January 9, at 7:30 p.m.
(Open Rehearsal)
Thursday, January 10, at 8
Friday, January 11, at 1:30
Saturday, January 12, at 8
Tuesday, January 15, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

BERNARD HAITINK conducting

MOZART — Piano Concerto No. 17 in G, K.453

Allegro
Andante
Allegretto – Presto

RICHARD GOODE

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BRUCKNER — Symphony No. 7 in E

Allegro moderato
Adagio: Sehr feierlich und sehr langsam
[Very solemn and very slow]
Scherzo: Sehr schnell [Very fast]
Finale: Bewegt, doch nicht schnell
[Moving along, but not fast]

For the first of his two programs this winter, BSO principal guest conductor Bernard Haitink returns to Symphony Hall with two great works written a hundred years apart by two great Austrian composers of the Classic and Romantic eras. The Piano Concerto No. 17 in G, dating from 1784, was one of several concertos with which Mozart made his reputation as a masterful composer and brilliant pianist after moving to Vienna in 1781. The premiere of Anton Bruckner's magisterial Seventh Symphony was probably the most resounding success of his career. Its first performance took place in Leipzig in 1884, under the direction of Artur Nikisch, who five years later would become conductor of the Boston Symphony Orchestra.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Wednesday, January 9, at 7:30 p.m.
(Open Rehearsal)
Thursday 'A'—January 10, 8-10
Friday 'A'—January 11, 1:30-3:30
Saturday 'B'—January 12, 8-10
Tuesday 'B'—January 15, 8-10

BERNARD HAITINK conducting
RICHARD GOODE, piano

MOZART	Piano Concerto No. 17 in G, K.453
BRUCKNER	Symphony No. 7

Wednesday, January 16, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—January 17, 8-10
Friday 'B'—January 18, 1:30-3:30
Saturday 'A'—January 19, 8-10

BERNARD HAITINK conducting
CHRISTINE SCHÄFER, soprano
SARA MINGARDO, mezzo-soprano
RICHARD CROFT, tenor
JOHN RELYEA, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-MOZART PROGRAM	Symphony No. 40 *Requiem*

Thursday, January 24, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—January 24, 8-9:55
Friday Evening—January 25, 8-9:55
Saturday 'B'—January 26, 8-9:55

JUN MÄRKL conducting
GARRICK OHLSSON, piano

FAURÉ	Suite from *Pelléas et Mélisande*
RACHMANINOFF	Piano Concerto No. 4
MENDELSSOHN	Symphony No. 3, *Scottish*

Programs and artists subject to change.

Thursday 'D'—January 31, 8-9:50
Friday Evening—February 1, 8-9:50
Saturday 'A'—February 2, 8-9:50
Tuesday 'B'—February 5, 8-9:50

ILAN VOLKOV conducting
IDA HAENDEL, violin
JAMES SOMMERVILLE, horn

SCHUMANN	Overture to *Genoveva*
BRUCH	Violin Concerto No. 1
LIGETI	*Hamburgisches Konzert* (American premiere)
HAYDN	Symphony No. 42

Sunday, February 3, at 3 p.m.
Jordan Hall, New England Conservatory

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MOZART	Quartet in F for oboe and strings, K.370(368b)
HARBISON	*Words from Paterson*, for baritone and seven instruments
DUTILLEUX	*Les Citations*
BRAHMS	Quintet in B minor for clarinet and strings, Opus 115

Thursday, February 7, at 10:30 a.m.
(Open Rehearsal)
Thursday 'B'—February 7, 8-9:50
Friday 'A'—February 8, 1:30-3:20
Saturday 'B'—February 9, 8-9:50

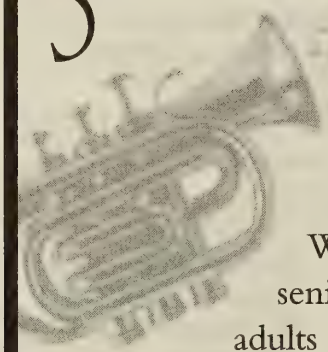
DANIELE GATTI conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-BRAHMS PROGRAM	Variations on a Theme by Haydn *Schicksalslied*, for chorus and orchestra Symphony No. 4

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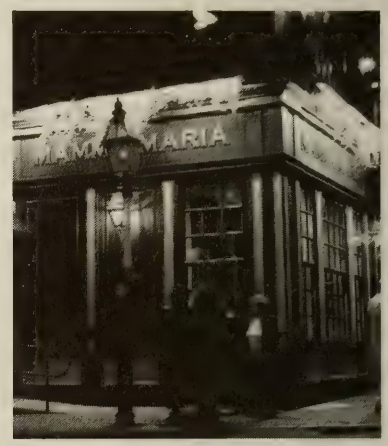


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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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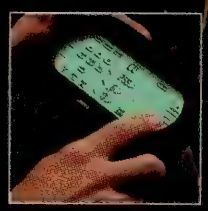


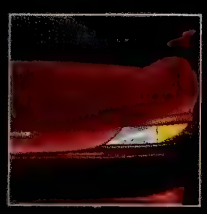
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BSO

The Marie L. Audet Gillet and Fernand Gillet Concerts
January 11 and 12, 2002

In recognition of a bequest from Marie L. Audet Gillet, the first pair of Friday-afternoon and Saturday-evening Boston Symphony concerts of the new year is dedicated to the memory of Mrs. Gillet and her husband, the late Fernand Gillet, who was the BSO's principal oboe from 1925 to 1946. Mrs. Gillet's bequest will be used to endow in perpetuity two subscription concerts each year, in memory of her and her husband. The first such concerts were given in January 1990.

Throughout her eighty-nine years, Marie Gillet was surrounded by glorious music that brought her much joy and pleasure. Married to Fernand Gillet for almost fifty years, she devoted much of her life to teaching piano privately and at the New England Conservatory of Music, and attending Boston Symphony concerts in Symphony Hall and at Tanglewood. She maintained a very special relationship with several of her "pupils" until her death in October 1988. Mrs. Gillet's love for and devotion to the Boston Symphony Orchestra spanned more than sixty years. A faithful subscriber to the Friday-afternoon concerts through the 1987 season, she was a member of the Higginson Society from its inception and regularly attended special events, including the luncheon in the spring of 1987 for those who had been attending BSO concerts for fifty years or more. The Tanglewood Music Center was very important to her; in 1983 she endowed two Guarantor Fellowships—the Fernand Gillet Fellowship for an oboe student and the Marie L. Audet Gillet Fellowship for a piano student.

Born in Paris, oboist Fernand Gillet (1882-1980) performed with the Lamoureux Orchestra and the Paris Grand Opera before Serge Koussevitzky invited him to join the Boston Symphony Orchestra in 1925 as principal oboe, a position he held for twenty-one years. During the course of his seventy-five-year teaching career he served on the faculties of the Tanglewood Music Center, the New England Conservatory, and Boston University; the New England Conservatory and the Eastman School of Music presented him with honorary Doctor of Music degrees; and he published several technical methods for oboe in his native France. Mr. Gillet was awarded the Croix de Guerre for his service in the French Flying Corps during World War I.

The Hamilton Osgood Memorial Fund for Guest Artists
January 10, 11, 12, and 15, 2002

This week's appearances by Richard Goode with the Boston Symphony Orchestra are supported by a gift in memory of Hamilton Osgood. Born in 1907 in Geneva, Switzerland, Hamilton Osgood acquired a love of music from his family. His father, George Laurie Osgood, conducted the glee club and orchestra at Harvard College and was a teacher, composer, and conductor. Hamilton's brother, John Lowell Osgood, was a violinist of concert caliber who performed throughout Europe. Hamilton Osgood was educated in England and attended Oxford University. In 1928, he and his wife moved to their new home in Chestnut Hill, Massachusetts, where music was almost always heard playing from the gramophone and later from 33rpm recordings. Hamilton built a considerable collection of these, and rare were the moments when the turntable was empty. The Boston Symphony Orchestra was very dear to Hamilton Osgood. He attended concerts often, and also listened weekly to the radio broadcasts over WGBH. Hamilton served as the U.S. Managing Director of Raleigh Cycles of England and retired in 1965. He then joined WGBH and founded the WGBH Auction, working as a volunteer, partly in gratitude for the years of broadcasts he had enjoyed so much. He died in July 1997.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informa-

tive half-hour talks include taped examples drawn from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses music of Mozart and Bruckner. As the season continues, former BSO program annotator Michael Steinberg discusses Mozart's Symphony No. 40 and *Requiem* (January 16-19); Harlow Robinson of Northeastern University discusses Fauré, Rachmaninoff, and Mendelssohn (January 24-26), and BSO Publications Associate Robert Kirzinger discusses Schumann, Bruch, Ligeti, and Haydn (January 31-February 5).

Boston Symphony Chamber Players
Sunday, February 3, at 3 p.m.
at Jordan Hall

The Boston Symphony Chamber Players continue their 2001-02 series of four Sunday-afternoon concerts at Jordan Hall at the New England Conservatory on Sunday, February 3, at 3 p.m. with a program including Mozart's Quartet in F for oboe and strings, K.370, John Harbison's *Words from Paterson* featuring baritone William Sharp, Henri Dutilleux's *Les Citations* for oboe, harpsichord, double bass, and percussion, and Brahms's Quintet in B minor for clarinet and strings, Op. 115. The season will continue with a program featuring André Previn as guest pianist on March 24 and conclude with music of Schulhoff, Golijov, and Brahms on April 28. Single tickets for all of these concerts are available at $30, $22, and $17. They may be purchased through Symphony Charge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

BSO Members on Compact Disc

A number of Boston Symphony members can be heard on newly released compact discs.

BSO principal trombone Ronald Barron has released two new discs in the Boston Brass Series. "Le Trombone Français II," with pianist Fred Wanger, features music of Serge Baudo, Henri Tomasi, Samuel-Alexandre Rousseau, Henri Dutilleux, Jacques Casterede, Frank Martin, Eugene Bozza, and Pierre Gabaye. "American Showcase," with Mr. Wanger and also with the Harvard University Wind Ensemble, includes music of Frank Ticheli, John LaMontaine, Thom Ritter George, Eric Ewazen, and Tommy Dorsey.

BSO cellist Luis Leguía, with pianist Carmen Rodriguez-Peralta, has released a disc entitled "Classic Composers of South America, Mexico, and the Caribbean" on the Luis & Clark label. The disc includes music of Ginastera, Villa-Lobos, Guarnieri,

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

Casals, Chavez, and other composers, plus Mr. Leguía's own transcriptions for cello and piano of music drawn from Peruvian folklore. Mr. Leguía performs on the Luis & Clark carbon fiber cello built and developed by Mr. Leguía himself, and heard here on disc for the first time. The disc is available at www.luisandclark.com as well as at local record stores.

BSO cellist Jonathan Miller has released "Beethoven Sonatas for Cello and Piano, volume 1," with pianist Randall Hodgkinson. Recorded at Seiji Ozawa Hall at Tanglewood, this release on the Centaur label includes Beethoven's cello sonatas No. 2 in G minor, No. 3 in A, and No. 4 in C.

BSO principal trumpet Charles Schlueter has released an album entitled "Virtuoso Trumpet" on Kleos Classics. Joining him on this album of music by Honegger, Enesco, Yves Chardon, Poulenc, Saint-Saëns, and Tomás Svoboda are his BSO colleagues James Sommerville, horn, Ronald Barron, trombone, Joel Moerschel, cello, Lawrence Wolfe, double bass, and the Hawthorne String Quartet.

BSO bass trombone Douglas Yeo's recent disc, "Honour and Glory," features the New England Brass Band, of which he is music director, in "brass band music in the British style," including, among other things, the title track by Hubert Bath, Hubert Parry's *Jerusalem*, Gordon Langford's arrangement of *The British Grenadiers*, Henry Geehl's suite *In Tudor Days*, Ralph Vaughan Williams's *Henry the Fifth*, and Samuel Cope's *Patriotic March*.

All of these discs, as well as many more featuring other members of the Boston Symphony Orchestra, are available at the Symphony Shop.

BSO Members in Concert

On Sunday, January 13, at 2 p.m., the New Philharmonia Orchestra, Ronald Knudsen, music director, offers a "Brass Bonanza" featuring the children's classic, *Tubby the Tuba*, as the second concert in its 2001-02 "Family Discovery Series" at Babson College's Sorenson Center in Wellesley. The afternoon also offers an opportunity to meet members of the orchestra following the concert. Tickets are $10 for adults, $5 for students. For more information, call (617) 527-9717 or log on at www.newphilharmonia.org.

The Walden Chamber Players—including BSO members Tatiana Dimitriades, violin, and Andrew Pearce, cello, with violist Christof Huebner and oboist Laura Ahlbeck—continue their 2001-02 season with music of Schnittke and Mozart on Sunday, January 13, at 3 p.m. at the James Library in Norwell, MA. For more information call 1-800-586-8438 or visit www.waldenchamberplayers.org.

Founded by BSO percussionist Frank Epstein, Collage New Music, David Hoose, Music Director, continues its 30th-anniversary season on Sunday, January 13, at 7:30 p.m. at C. Walsh Theatre, Suffolk University in Boston. The program includes the world premieres of Elena Ruehr's *Swing Set* and Edward Cohen's chamber opera *The Bridal Night*, featuring soprano Janet Brown, mezzo-soprano Janice Felty, and baritone David Kravitz. Tickets are $20 ($7 students and seniors; free for MIT and Suffolk University students). For more information, call (617) 325-5200 or visit www.collagenewmusic.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Schubert's Piano Trio in E-flat, Opus 100, and Shostakovich's Piano Quintet, Opus 57, on Friday, January 18, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, January 20, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are violinist Sharan Leventhal, BSO violinist Tatiana Dimitriades, BSO violist Burton Fine, and pianist Randall Hodgkinson. Tickets are $20 ($17 seniors, $10 students). For more information call (617) 964-6553.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

2001 | 2002
season



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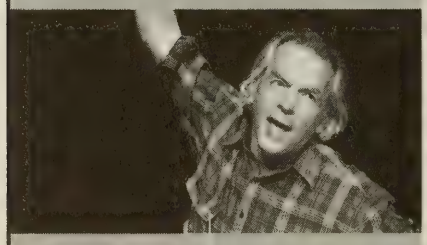
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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2001-2002

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
‡Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡On sabbatical leave
°On leave
§Substitute player

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

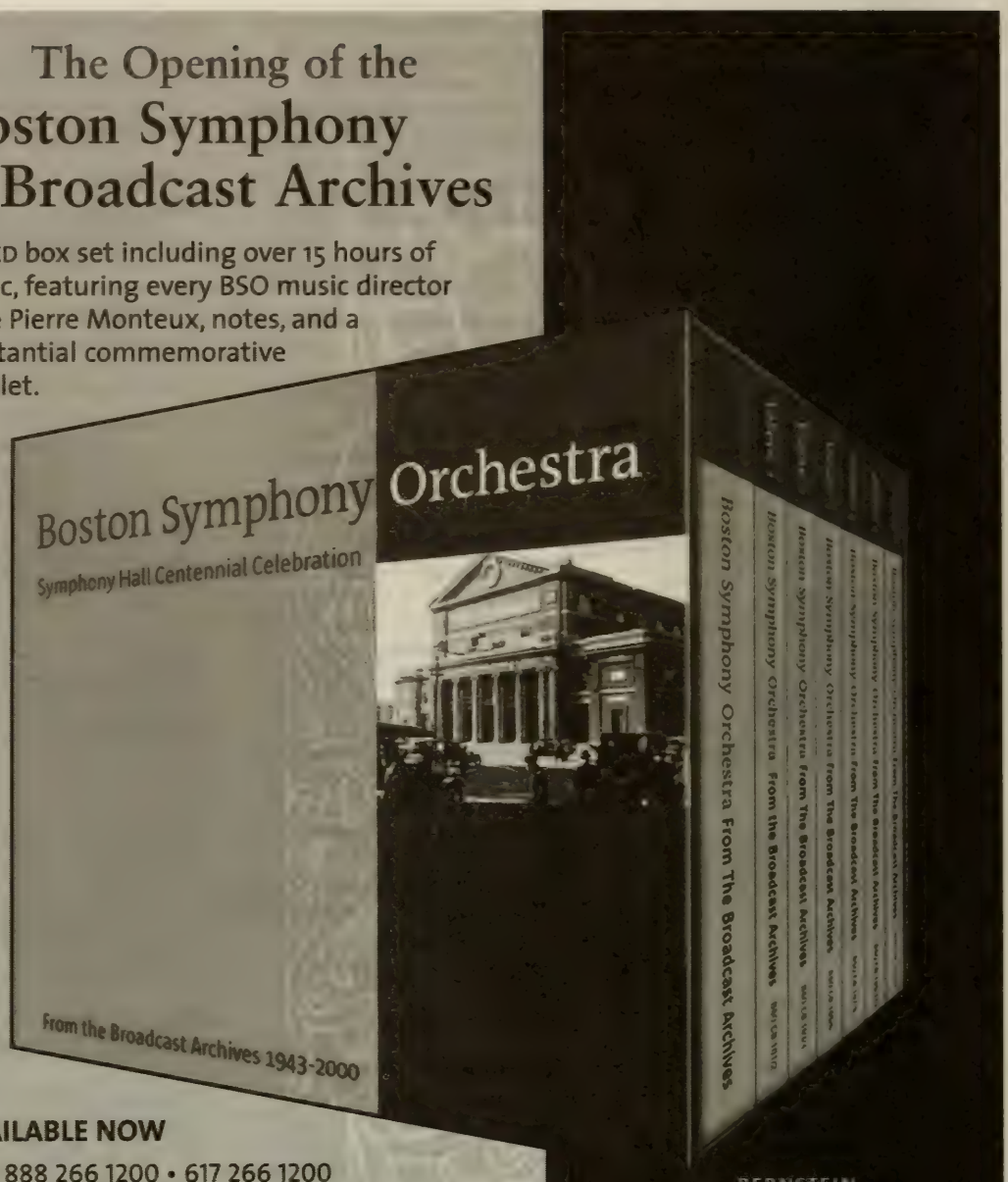
Assistant Conductor
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity

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MONTEUX
MUNCH
OZAWA
SCHIPPERS
SILVERSTEIN
STEINBERG
STOKOWSKI
TENNSTEDT
TILSON THOMAS
WALTER

Looking Ahead...

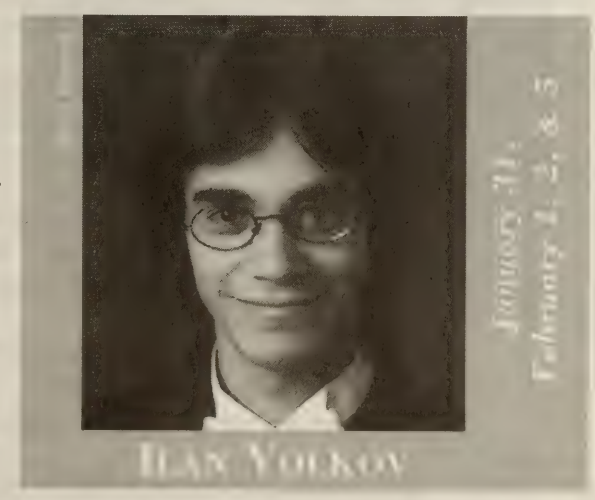
In the coming months, four young conductors—Jun Märkl, Daniele Gatti, David Robertson, and Ingo Metzmacher—former BSO assistant conductor Ilan Volkov, and an established veteran—Hans Graf—lead the BSO at Symphony Hall.

Jun Märkl will make his BSO debut January 24-25-26, leading the orchestra in Mendelssohn's Symphony No. 3, *Scottish*, the suite from Fauré's music to *Pelléas et Mélisande*, and Rachmaninoff's rarely heard Piano Concerto No. 4 featuring the acclaimed American pianist Garrick Ohlsson.



Born in Munich, Mr. Märkl studied violin, piano, and conducting at the Music Academy in Hannover before pursuing further studies at the University of Michigan in Ann Arbor. His parents were both musicians—his father was an orchestra concertmaster, his mother a concert pianist—so, warned by them, he knew that making music his profession would not be easy. He won the conducting competition of the German Music Council in 1986 and studied at Tanglewood with Leonard Bernstein and Seiji Ozawa the following summer. A favorite at the Vienna State Opera since his debut there in 1993, he served as Music Director and Artistic Director of the Mannheim National Theatre in Germany from 1994 to 2000. In addition to his debut appearances with the Boston Symphony, he also makes debuts this season with the Minnesota Orchestra, the Saint Louis Symphony, and the Toronto Symphony.

Former BSO assistant conductor **Ilan Volkov** returns to the BSO podium January 31/February 1-2-5 with an intriguingly varied program including the overture to Robert Schumann's opera *Genoveva*; appearances by the eminent violinist Ida Haendel in Bruch's G minor Violin Concerto; the American premiere with BSO horn principal James Sommerville of a work by Hungarian composer György Ligeti, and the BSO premiere of Haydn's Symphony No. 42.



In the fall of 2003, as the youngest conductor ever named to head one of the BBC's orchestras, Ilan Volkov takes up a three-year appointment as chief conductor of the BBC Scottish Symphony Orchestra. He conducts that orchestra on a tour to the Far East in May 2003 and makes his BBC Proms debut with the ensemble at the Royal Albert Hall in July 2003. Born in Israel in 1976, Mr. Volkov was assistant conductor of the Boston Symphony Orchestra from 1998 to 2001. He has appeared as guest conductor with orchestras including the New York Philharmonic, London Philharmonic, Frankfurt Radio Symphony, Russian National Symphony, and Atlanta Symphony, as well as with the major Israeli orchestras.

continued on page 15...



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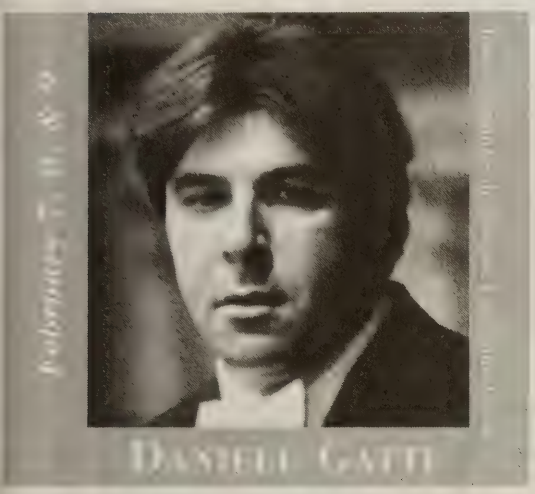
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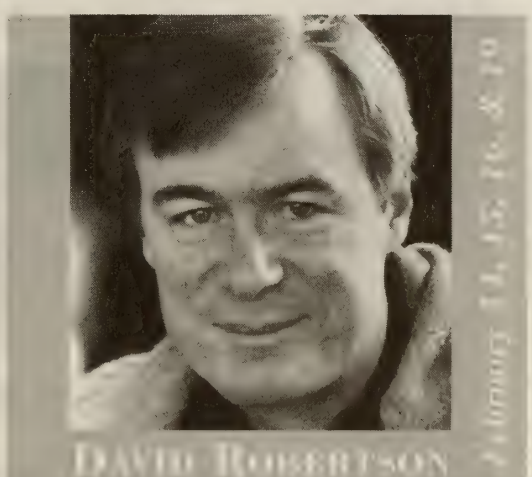
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On February 7-8-9, the young Italian conductor **Daniele Gatti** makes his much-anticipated Boston Symphony debut with an all-Brahms program, leading the composer's Variations on a Theme by Haydn, Symphony No. 4, and, with the Tanglewood Festival Chorus, Brahms's *Schicksalslied* (*Song of Fate*).



Mr. Gatti has been acclaimed for his appearances with orchestras and opera companies on both sides of the Atlantic. Currently music director of both the Royal Philharmonic Orchestra in London and the Teatro Comunale in Bologna, he has been music director of the Accademia Nazionale di Santa Cecilia in Rome and principal guest conductor of the Royal Opera House, Covent Garden. Praised for his passion and spontaneity, he has observed that it is important for him to conduct both concerts and opera: "The two work together.... In the opera house you must stay in control of the dramatic situation... moving from one climax to the next. Most symphonic music is also full of drama and conflict." Mr. Gatti made his La Scala debut in 1989 at twenty-seven and his United States debut in 1991 with Chicago Lyric Opera; he has also appeared at La Fenice in Venice, the Berlin Staatsoper, and the Metropolitan Opera.

The young American conductor **David Robertson** returns to Symphony Hall February 14-15-16-19 for a program including Stravinsky's *Symphonies of Wind Instruments*, Haydn's Cello Concerto in C with soloist Steven Isserlis, *Palimpsest* by the acclaimed British composer George Benjamin, and Haydn's Symphony No. 93. He made his BSO debut in March 2001 and his Tanglewood debut that August. Recently named "Conductor of the Year" by *Musical America*, he is Music Director of the Orchestre National de Lyon and Artistic Director of that city's Auditorium, marking the first time that one artist has held both musical posts in Lyon.



Born in Santa Monica, California, Mr. Robertson got an early start as a conductor, filling in for a sick teacher in junior high, leading his first concert with the school orchestra at thirteen, and studying conducting in high school. His father was a research scientist, his mother an English major who specialized in Shakespeare; both loved music. He was educated at London's Royal

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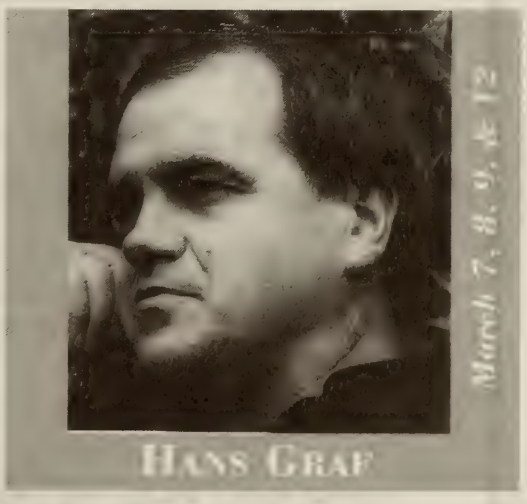
Academy of Music, where he studied French horn and composition before turning to conducting. From 1992 to 2000 he was Music Director of the acclaimed Ensemble InterContemporain in Paris.

Following his acclaimed debut with the BSO last March, **Ingo Metzmacher** returns February 28/March 1-2-5 to lead an intriguing program made up of Stravinsky's *Orpheus*, Beethoven's Symphony No. 2, and Messiaen's *Réveil des oiseaux* for piano and orchestra, with soloist Jean-Efflam Bavouzet.


INGO METZMACHER

Considered a major talent among young German conductors, Ingo Metzmacher was born in Hannover; his father was a well-known professor of cello. As a rehearsal assistant at the Frankfurt Opera, he was invited to conduct two performances of Mozart's *Marriage of Figaro* and so made his podium debut. As he recalls, "They threw me in at the deep end!" His big break came in 1988, when he was 30, substituting at short notice for Christoph von Dohnányi to lead the revival in Brussels of a virtually unknown opera. Mr. Metzmacher is now General Music Director of the City of Hamburg, where he leads the Hamburg Opera and Philharmonic Orchestra. He made his debut at the BBC Proms in 2000 with the UK premiere of Henze's Ninth Symphony, which he has recorded with the Berlin Philharmonic. His 2001-02 season includes debuts with the New York Philharmonic, Chicago Symphony, San Francisco Symphony, and London Symphony.

Since his BSO debut in March 1995, the distinguished Austrian conductor **Hans Graf** has led the BSO in a wide range of repertoire in Symphony Hall, where he appeared most recently in January 2001, and at Tanglewood, where he appeared annually between 1997 and 2000. He returns to Symphony Hall March 7-8-9-12 to lead Schubert's *Great* C major symphony and the world premiere of a BSO commission by Michael Colgrass, to feature the husband-and-wife team of pianist Andreas Haefliger and flutist Marina Piccinini.


HANS GRAF

The 2001-2002 season is Mr. Graf's first as Music Director of the Houston Symphony. He is also in his seventh year as music director of the Calgary Philharmonic Orchestra and his fourth as music director of the Orchestre National Bordeaux Aquitaine in France. Music director from 1984 to 1994 of the Mozarteum Orchestra in Salzburg, he has observed that the turning point in his career came when he won the first Karl Böhm Conducting Competition in 1979. In his Boston Symphony appearances, he has proved an expert conductor of repertoire ranging from Bach, Handel, Mozart, and Beethoven to works by Tchaikovsky, Rachmaninoff, and Stravinsky.

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Wolfgang Amadè Mozart
Piano Concerto No. 17 in G, K.453



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the G major concerto, K.453, on April 12, 1784. The first performance took place that same year in the Vienna suburb of Döbling with Mozart's pupil Barbara Ployer as soloist. The concerto evidently received no performances in the United States before the twentieth century. The first Boston Symphony performances took place out-of-town in Philadelphia, Washington, Baltimore, and Brooklyn under Pierre Monteux's direction in March 1921, with Ernö Dohnányi as soloist. The orchestra's next performance featured Leonard Bernstein as conductor/pianist on July 15, 1955, at Tanglewood. Next came the orchestra's first subscription performances, in March 1959 under Charles Munch, with soloist Nicole Henriot-Schweitzer. Subsequent performances featured Géza Anda and Claude Frank with Erich Leinsdorf conducting, Bernstein again as both soloist and conductor, Vladimir Ashkenazy with Seiji Ozawa, Maurizio Pollini as both soloist and conductor, Benjamin Pasternack with Carl St. Clair conducting, Maria João Pires with Jeffrey Tate, Peter Serkin with Ozawa, and Garrick Ohlsson with Zdenek Macal (the most recent subscription performances, in January 1997, and the most recent Tanglewood performance, on July 5, 1997). In addition to the solo piano, the score calls for flute, two oboes, two bassoons, two horns, and strings.

This concerto is the fourth in that incredible series of piano concertos—numbering a dozen—that Mozart composed between the beginning of 1784 and the end of 1786, half of them in the year 1784 alone! While his earlier concertos were often half-designed as chamber music (in that they could be performed quite satisfactorily by a piano with a string quartet), these are, for the most part, clearly intended for the concert hall and so require the fuller and more varied orchestra to make their points. Mozart composed four piano concertos, one right after the other, in the late winter of 1784 (we know the dates with considerable accuracy since it was just at this time that the composer began keeping a list of all of his new compositions, dating them as he finished them, and



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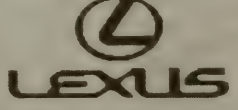
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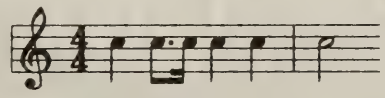
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writing out the first few measures of music to identify each work precisely). February 9 saw the completion of the E-flat concerto, K.449. It was quickly followed by concertos in B-flat (K.450) and in D (K.451) before he turned to the present work, completed on April 12! After this remarkable outburst, Mozart paused briefly before composing two more piano concertos in the fall of the same year. The first and last concertos of this series were composed for Barbara (Babette) Ployer, daughter of a Privy Councillor from Salzburg living in Vienna.

Mozart was proud of his new works, of their difficulty and their brilliance. He noted in a letter to his father in May that the concertos in B-flat and D were "bound to make the performer sweat," and he was curious to learn which of the last three his father and sister preferred (he exempted the E-flat concerto since it was still in the smaller "chamber-like" mode of his 1782 works in the same medium). In general, audiences have made the G major concerto among the most popular of the 1784 works, though each of them has its own delightful originality. Not least of the special features of K.453 is the way Mozart used the hackneyed conventional march rhythm



without ever sounding heavily martial or trite; in fact, he used this rhythm in the first measure of four consecutive piano concertos—to a different expressive effect each time! In K.453, the march rhythm is tempered by the rustling responses from the flutes and oboes and by the harmonic enrichment beyond that expected in fanfares. It is, in fact, only the first of a rich collection of themes—martial, poignant, mysterious, operatic, and witty—that Mozart lavishes on the orchestra before the soloist even makes his appearance. One moment everything seems quite normal, and then we are suddenly

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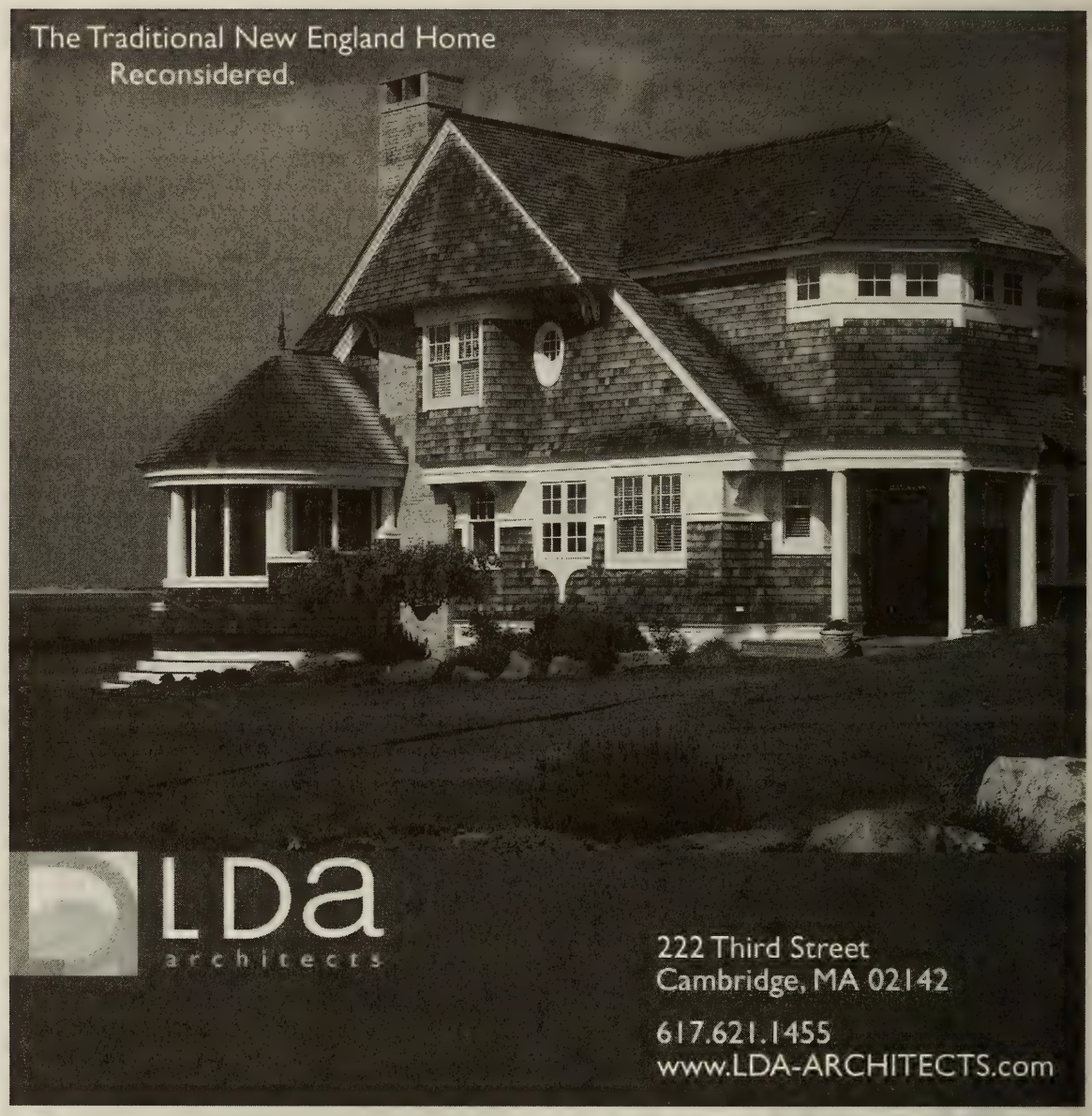
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thrown into unexpectedly distant harmonic regions—which prefigure some unusual harmonic extensions to come in the development. The soloist begins with the march-like theme but soon modulates and introduces an entirely new idea that shows him in a graceful light. The development, with little in the way of thematic treatment, is harmonically daring. The exposition is so rich in themes that many of them return for the first time only in the recapitulation.

The Andante provides a full opening tutti introducing most of the material before the piano enters. The soloist's florid melodic line reminds us that no instrumental form is closer to opera than the concerto, with the soloist as protagonist. Here the soloist enters with a repetition of the opening phrase, then—after a pause—begins a startling new theme in the unexpected key of G minor. The development is not long, but nonetheless it ranges expressively to far harmonic horizons before returning home in a few strikingly original measures.

The last movement is a set of variations on a little folklike tune that prefigures Papageno. It is both brilliant and amusing, and it is capped off by a finale, Presto, that could come out of an opera, with the pianist once again doing duty for the diva. A few weeks after finishing the concerto, Mozart encountered a birdseller who had a starling that sang something quite like the theme of this finale:



He paid 34 kreuzer for the bird, took it home, and copied its song in the notebook of his accounts, where he added the comment, "Das war schön!" ("That was beautiful"). With reference to the concerto of which the starling inadvertently echoed the theme, we can entirely agree.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.



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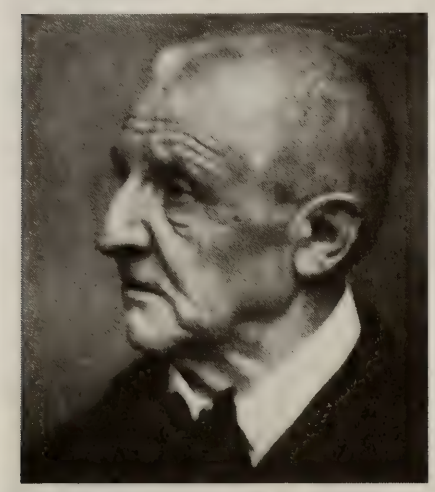
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Anton Bruckner
Symphony No. 7 in E



Josef Anton Bruckner was born in Ansfelden, Upper Austria, on September 4, 1824, and died in Vienna on October 11, 1896. He began work on his Symphony No. 7 on September 23, 1881, completing the first movement on December 29, 1882. The Adagio was ready in sketch on January 22, 1883, and in score three months later, on April 21. The scherzo was sketched by July 14, 1882, and finished on October 16 that year. The finale, and with it the entire symphony, was completed on September 5, 1883. Bruckner's pupils Josef Schalk and Franz Zottmann had already played the first and third movements on two pianos in Vienna in February 1883. Schalk and another Bruckner pupil, Ferdinand Löwe, gave the whole symphony in that form in Vienna a year later. Bruckner undertook a few revisions after the formal premiere, which Arthur Nikisch conducted with the Leipzig Gewandhaus Orchestra on December 30, 1884. The dedication, which Bruckner decided upon after the first performance of the work in Munich, is "to H.M., King Ludwig II of Bavaria, in deepest reverence." Theodore Thomas introduced the work to the United States at a concert with his orchestra in Chicago on July 29, 1886. The first Boston Symphony performance was given under the direction of Wilhelm Gericke on February 5, 1887, subsequent BSO performances being given by Karl Muck, Max Fiedler, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, William Steinberg, Bruno Maderna, Stanislaw Skrowaczewski, Klaus Tennstedt (the most recent Tanglewood performance, in July 1978), Seiji Ozawa, Marek Janowski, and Sir Simon Rattle (the most recent subscription performances, in November 1996). The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, four Wagner tubas, three trombones, bass tuba (alternating contrabass tuba), timpani, and strings. The question of the cymbal and triangle parts in the Adagio is discussed below.

Bruckner was born in a village where his father, like his father before him, was the schoolmaster. Before that, and as far back as the fourteenth century, the Bruckners had been farmers and laborers. He sang in the choir, was allowed to play the organ, and learned musical rudiments from a cousin. In 1837, the year his father died, the twelve-year-old Anton was taken as a choirboy into the Augustinian monastery of St. Florian, whose buildings, Austrian Baroque at its most splendid, dominate the countryside southeast of Linz. There the musician and man gradually emerged. In 1840 he first heard orchestral music by Beethoven and Weber. He studied Bach's *Art of Fugue* and *Well-tempered Clavier*, became acquainted with the works of Schubert and Mendelssohn, played dance music for a living, and equipped himself to become a schoolteacher. In 1848 he was appointed organist at St. Florian. All his life, he was never to feel so sure anywhere as on the organ bench. As organist he enjoyed the success that was withheld from him as a composer; in Paris he played in a crowded Notre-Dame before an audience that included Franck, Saint-Saëns, Auber, and Gounod; the Vienna Chamber of Commerce sponsored a series of concerts in London (one every day for a week in the Albert Hall plus another five in the Crystal Palace); and when the sixty-seven-year-old master stood as a newly created Doctor of Philosophy before the *Rector magnificus* of Vienna's university, he said "I cannot find the words to thank you as I would wish, but if there were an organ here, I could tell you."

And all the while at St. Florian, he composed whatever the community needed, from sacred motets to dances for piano four-hands to part-songs for men's choral societies. In 1855 he began to travel regularly to Vienna for lessons with Simon Sechter, the tsar of

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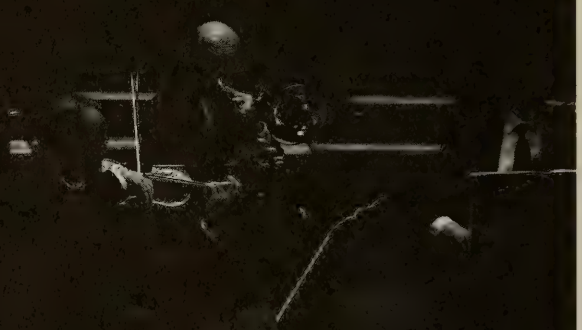
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Austria's music-theory world. (Twenty-seven-years earlier, at the same age and, as it turned out, just two weeks before his death, Schubert had decided on the same step.) Sechter was a curious figure, who, to clear his head, wrote a fugue every morning of his adult life and whose compositions include polyphonic fantasies for piano duet on operatic airs as well as settings of chapters from a geography textbook and, once, of an entire issue of a Viennese newspaper. In Bruckner he met his match when it came to compulsive counterpointing, and, on one particular occasion, when he received from his pupil seventeen filled exercise books at the same time, he felt obliged to caution the young man about overdoing it and the possible perils to his health. In person and by correspondence, Bruckner worked with Sechter for six years, during which time he was forbidden to do any free composition. He emerged with a *Meisterbrief* (a certificate of mastery like those issued by the old guilds), a nervous breakdown, and a sovereign command of contrapuntal craft. But Bruckner's hunger for learning was not yet stilled, and he went on to study with Otto Kitzler, principal cellist of the Linz theater orchestra. While Sechter was oriented to the past, Kitzler taught from modern scores, Beethoven, Mendelssohn, and Wagner, whose *Tannhäuser* he was determined to perform in Linz and which he analyzed with Bruckner.


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WIEN, ALBERT J GUTMANN

From the first printing of Bruckner's Symphony No. 7

At the end of his time with Kitzler, Bruckner was in his fortieth year and ready to heed his vocation as composer. He began work on the symphony he was later to call "*die Nullte*"—No. 0—and followed that in the next ten years with three Masses and the first version of symphonies 1 through 4. The momentous events in his life were his first time seeing *Tristan* and of meeting Wagner, both in 1865; his move to Vienna in 1868; and the success of the First and Second symphonies in Linz and Vienna in 1868 and 1873 respectively.

Friends had talked him into the move to Vienna, where, for less money than he was making as cathedral organist in Linz, he taught organ, counterpoint, and figured bass at the Conservatory and where he occupied an unpaid and essentially imaginary post of Court Organist *in exspectans*. He could not afford to have his Fourth Symphony copied, and he was convinced he would "celebrate the idiocy of [his] move" in debtor's prison. He found himself drawn into the musico-political war between the Wagnerians and the supporters of Brahms, a conflict in which he was temperamentally unsuited to engage and which in any event did not interest him. Altogether, with his peasant speech, his social clumsiness, his clothes that looked as though a carpenter had built them, his disastrous inclination to fall in love with girls of sixteen, his piety (he knelt to pray in the middle of a counterpoint class when he heard the *angelus* sound from the church next door), his powerful intelligence that functioned only when channeled into musical composition, his unawareness of intellectual or political currents of his or any other day, Bruckner was not a likely candidate for survival in the sort of compost-heap of

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gossip and intrigue that Vienna was, nor indeed anywhere in the world where for a composer so much depended on things other than his skill at inventing music.

Buoyed by occasional successes, wounded and bewildered by rather more frequent failures, pushed this way and that by ardent and sometimes profoundly misguided disciples, Bruckner found himself firm in his vocation as a symphonist. He had learned from Beethoven about scale, preparation and suspense, mystery, and the ethical content of music, from Schubert something about a specifically Austrian tone and much about the handling of harmony; from Wagner, along with a few mannerisms, everything about a sense of slow tempo, a breadth of unfolding previously unknown to instrumental music. The vision, in the largest sense, is his own. So is the simple magnificence of sound. The Fifth Symphony of 1875-78, the craggiest of Bruckner's mountains, is the summit of this first long stage of his growth, his gradual discovery of a new and extraordinary idea of the symphony. A string quintet, whose Adagio is as great a slow movement as chamber music has to show after Beethoven, followed in 1879, and the subtle Sixth Symphony, which Bruckner himself thought his boldest, was completed in 1881. He then began almost at once on the Seventh, the work that most consistently brought him the most unqualified successes, that was the most widely circulated (performances in Munich, Karlsruhe, Vienna, Graz, Hamburg, Cologne, Amsterdam, Chicago, New York, Boston, Berlin, London, and Budapest following a Leipzig premiere within three years), and which still speaks to audiences with a quite singular directness.



Arthur Nikisch, who conducted the premiere of Bruckner's Seventh Symphony, and who was conductor of the Boston Symphony Orchestra from 1889 to 1893

Six of Bruckner's symphonies begin with a hum from which thematic fragments detach themselves or against which he projects a spacious melody. Here in the Seventh, as Robert Simpson so aptly says it in his beautiful study of Bruckner, "the entrance... leads to a very lofty and light interior," a vastly arching melody in which the cellos are subtly supported, now by a horn, now by the violas, now by a clarinet. To the extent that Bruckner here conveys the feeling of an immense arch, he is giving us in microcosm the sense of this entire movement with its grand pull away from the opening E major into the regions of B minor and B major, and its sovereign reconquest of the original tonality.

Until the solemn Adagio begins we don't even notice that Bruckner has so far stayed away from one of the most obvious harmonies to which a movement in E major might aspire, that of the relative minor, C-sharp.* With that harmony that is both so close

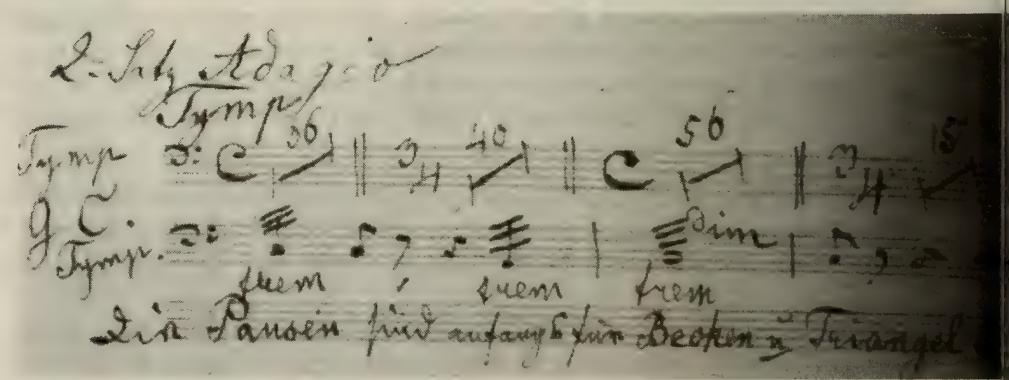
*The relative minor is that minor key whose scale uses the same notes as that of its relative major. In general, when two keys share a large number of notes, we speak of them as closely related; conversely, when two keys share relatively few notes, we speak of them as distant or remote. The more distant two keys are, the more striking, or dramatic, or even startling, a shift from one to the other is apt to be, though, as Bruckner does here, it is possible for a composer paradoxically to make a close key feel like fresh territory.

and so new, he introduces a new sound, that of a quartet of Wagner tubas, instruments designed for *Der Ring des Nibelungen* and intended to combine the mellowness of horns with something of the weight of tuba tone. There is, however, a deeper association with Wagner, for in January 1883, Bruckner wrote to the conductor Felix Mottl: "One day I came home and felt very sad. The thought had crossed my mind that before long the Master would die, and then the C-sharp minor theme of the Adagio came to me." Wagner did in fact die in Venice on February 13, and the quiet closing music that begins with the quartet of tubas and contrabass tuba became Bruckner's memorial to the man he worshipped above all living musicians. What would one not give to have been present when at one of his improvisations at St. Florian's Bruckner wove together his own Adagio with the music for Siegfried's funeral?

Following the example of Beethoven's Ninth, Bruckner builds the movement on two contrasting ideas—the initial solemn one in minor, in 4/4 time, and a more pastoral, Schubertian one in major and in triple meter—of which the second is abandoned after two statements, both scored with striking richness and loveliness. What the strings play immediately after the movement begins, a firm sequence of rising steps, is an allusion to music in Bruckner's own *Te Deum*, his last choral work on a large scale, in progress at the same time as the symphony, and completed in March 1884. The words at that point in the *Te Deum* are "*non confundar in aeternum*" ("let me not be confounded for ever"), and Bruckner uses the momentum of those upward steps to build a great climax in the first variation. Later he achieves another, one as stupendous as we can find in any symphony, and reached in a place—C major—that is almost unimaginably far from the harmonic origins of the movement. From that summit the music descends into the grief-stricken, then profoundly peaceful, threnody for Wagner.

In most performances, the thrilling arrival at the great C major climax in the Adagio is marked by a clash of cymbals with a roll of drums and triangle. This has been controversial almost from the beginning. It is clear that the cymbals and triangle were an afterthought of Bruckner's, for their entry appears on an insert to the autograph score. To this insert Bruckner added six question marks! These have been crossed out and the words "*gilt nicht*" ("not valid") added above the measure in question; not all scholars, however, are convinced that this notation is in Bruckner's hand.

From a letter written by Josef Schalk to his brother Franz, we know that the cymbal clash in the Adagio of the Seventh was their idea and that the twenty-nine-year-old Arthur Nikisch, who conducted the premiere, talked Bruckner into accepting it—"which delights us wildly." The structurally similar climax of the Adagio of Bruckner's Symphony No. 8 has two cymbal clashes of undisputed authenticity; citing this parallel



The controversial clash of cymbals in the Adagio of Bruckner's Seventh; some scholars feel that the words "gilt nicht" ("not valid")—on the facing page of this program—are not in Bruckner's handwriting

case, some measure of doubt about who added the "*gilt nicht*," and the undeniable effectiveness of this spectacular punctuation, most conductors use the cymbals and triangle in the Seventh.

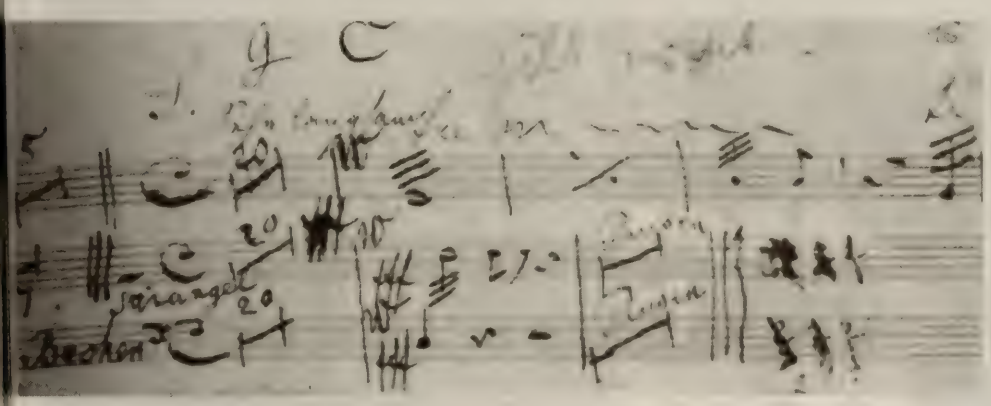
The third movement is a scherzo dominated by the restless ostinato of strings and the cheerily trumpeting cock-crow with which it begins. As is Bruckner's custom, the Trio is slightly slower, lightly scored, and pastoral in character. One of the features that define its pastoral nature is the prevalence of bagpipe-like, long-held notes in the bass, much as one might find them in musette movements in Baroque music.

The finale, to quote Simpson again, "blends solemnity and humor in festive grandeur." It presents highly diversified ideas that run the gamut from the capricious and even the magnificently grotesque to the sublimely simple. Here, to hang on to any semblance of order, it is necessary to ignore the many tempo modifications that almost certainly go back to Nikisch rather than to Bruckner, which unfortunately are still to be found in the widely used score edited by Leopold Nowak for the International Bruckner Society, and whose observance produces a distressingly spastic effect.* At the end, all is gathered into a blaze of E major as intimations of the symphony's beginning return and the heavens open.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO. A third volume, on the major works for orchestra with chorus, is forthcoming.

*Nikisch, who was conductor of the Boston Symphony Orchestra from 1889 to 1893 and who appeared here with the London Symphony as late as 1912, was a conductor evidently of genius and of undoubted and extraordinary magnetic force for players and audiences alike. Toscanini condemned him as inclined to draw attention to himself at the expense of the music (see, for example, B.H. Haggin's article "From Toscanini to Klemperer" in the July 1977 issue of *Encounter*), but other observers, including Sir Adrian Boult and Roger Sessions, cannot say enough in praise of the simplicity of his method and the effect of inevitability his interpretations had. It seems altogether believable that he himself could make perfect and convincing sense of those tempo changes which seem so grotesque when written down and then reinterpreted by other conductors.



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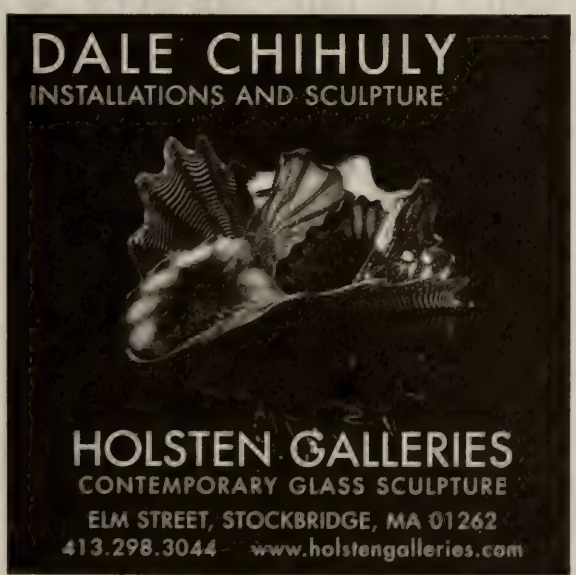
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There are two good basic biographies of Bruckner—the one by Derek Watson in the Master Musicians series (Schirmer), and Hans-Hubert Schönzeler's copiously illustrated *Bruckner* in the Library of Composers series (Calder, also Grossman paperback)—but



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neither seems to be currently in print. Philip Barford's *Bruckner Symphonies* in the series of BBC Music Guides provides a useful brief introduction to the composer's symphonic output, including consideration of the authenticity questions surrounding certain scores (University of Washington paperback). Robert Simpson's *The Essence of Bruckner* subjects the symphonies to very close critical and musical analysis (Gollancz paperback). Deryck Cooke's chapter on Bruckner in *The Symphony*, edited by Robert Simpson, is excellent; this provides analyses of the first and final movements of the Third Symphony, the slow movement of the Seventh, and the scherzo of the Eighth as examples of Bruckner's symphonic procedure (Pelican paperback). Michael Steinberg's program notes on Bruckner's Fourth through Ninth symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Crucial to sorting out the different versions of Bruckner symphonies is Deryck Cooke's "The Bruckner Problem Simplified," a monograph based on a series of articles originally published in *The Musical Newsletter* and later restored to print in *Vindications*, a posthumous collection of Cooke's essays (Cambridge University Press). Cooke also wrote the article on Bruckner for The New Grove Dictionary of Music and Musicians (1980); this was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, and Wolf* (Norton paperback). The article in the revised Grove (2001) is by Paul Hawkshaw and Timothy L. Jackson. Of interest, too, is Dika Newlin's *Bruckner, Mahler, Schoenberg*, which links the three composers with regard to the Viennese musical tradition (Norton).

Bernard Haitink's recording of Bruckner's Seventh Symphony with the Concertgebouw Orchestra of Amsterdam is not currently available (Philips). Available recordings include Daniel Barenboim's with the Chicago Symphony Orchestra (Deutsche Grammophon), Eugen Jochum's with the Bavarian Radio Symphony Orchestra (Deutsche Grammophon, in an important complete set of the Bruckner symphonies), Herbert von Karajan's with the Vienna Philharmonic (Deutsche Grammophon), Kurt Masur's with the New York Philharmonic (Teldec), and Georg Tintner's with the Royal Scottish National Orchestra (budget-priced Naxos). For those interested in historic releases, there is a 1951 tour performance of the Bruckner Seventh from Cairo, Egypt, with Wilhelm Furtwängler conducting the Berlin Philharmonic (Music & Arts).

—Marc Mandel



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Bernard Haitink



Principal guest conductor of the Boston Symphony Orchestra since 1995, Bernard Haitink is currently music director of London's Royal Opera, a post he relinquishes in 2002. He was previously music director at Glyndebourne (1978-88) and has conducted many operas for television and video with both companies. Mr. Haitink's career as an orchestral conductor is no less distinguished: he has recently been appointed chief conductor of the Staatskapelle Dresden, a post he will take up in August 2002. Previously he was chief conductor from 1964 to 1988 of the Concertgebouw Orchestra, principal conductor from 1967 to 1979 of the London Philharmonic, of which he became president in 1990, and music director from 1994 to 1999 of the European Union Youth Orchestra. The Royal Concertgebouw Orchestra has appointed him their Honorary Conductor—the first time such a title has been awarded in the history of that orchestra, an award made in recognition of his contributions to the orchestra since his conducting debut with them in 1956. During the closure of the Royal Opera House for renovation, Mr. Haitink conducted performances of Wagner's *Ring* in London and Birmingham, *Der Freischütz* and *Mefistofele* at the Barbican, *Don Carlo* at the Edinburgh Festival, and *The Bartered Bride* at the newly refurbished Sadler's Wells Theatre. In December 1999 he conducted the Inaugural Gala concerts at the Royal Opera House, followed immediately by performances of *Falstaff*. He led a new production of *Tristan und Isolde* at the Royal Opera House during the autumn of 2000 and returned there for performances of *The Queen of Spades* in May 2001. His 2001-02 season includes performances of *Jenůfa*, a revival of *Tristan und Isolde*, and gala performances at the end of the season to celebrate his time as music director of the Royal Opera House. Besides his commitments at the Royal Opera House in London, Mr. Haitink is a regular guest with the world's leading orchestras, including the Dresden Staatskapelle, Berlin Philharmonic, Royal Concertgebouw, Vienna Philharmonic (with which he will tour the United States in 2002), London Philharmonic, and London Symphony

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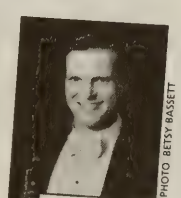


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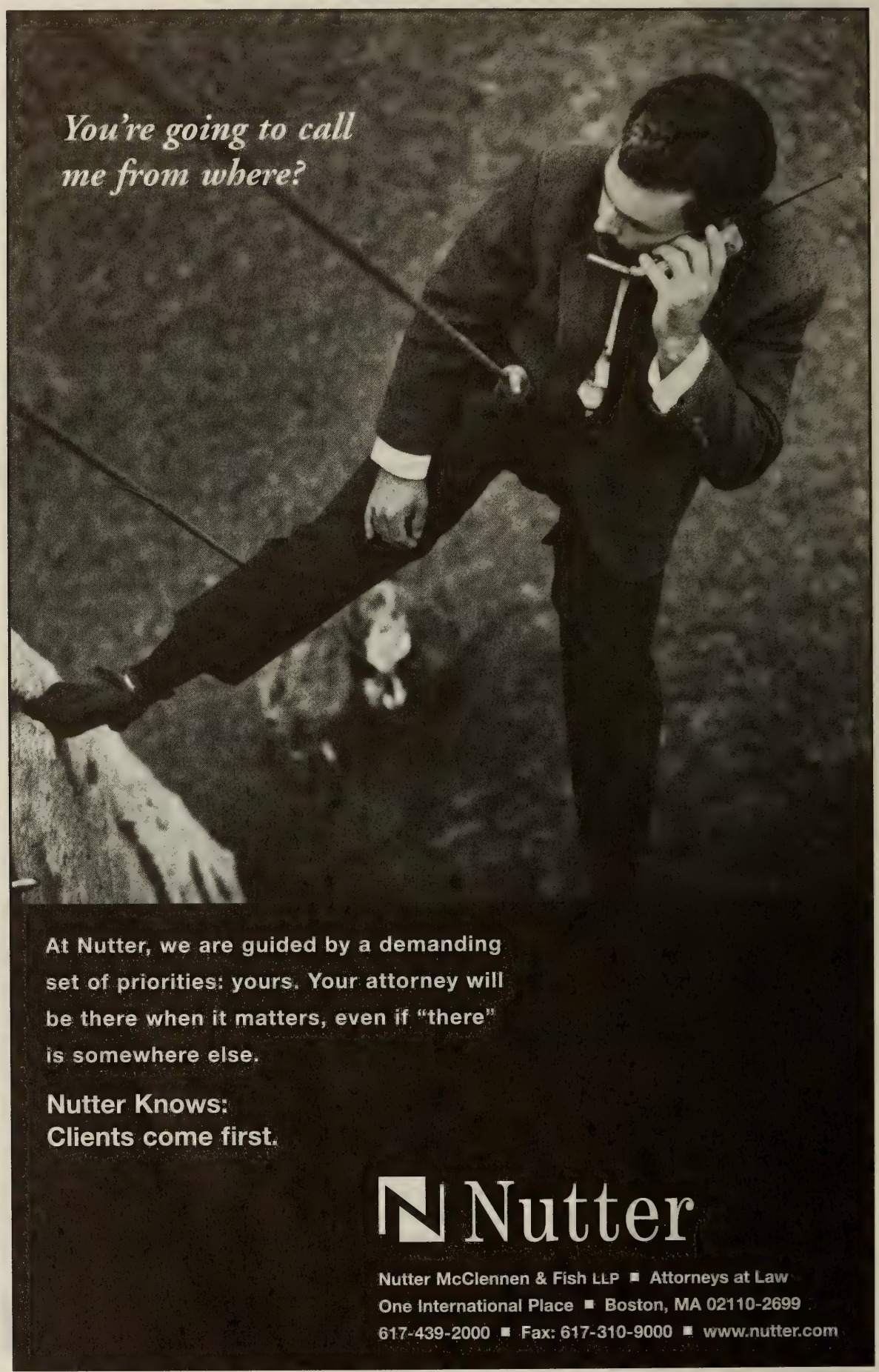
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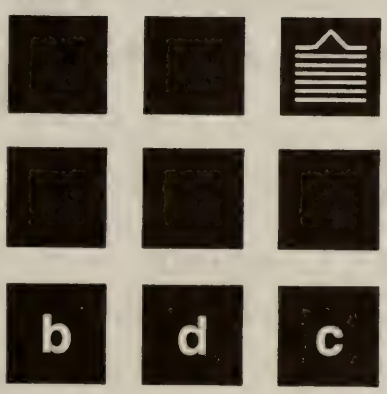

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Orchestra. He toured with the Berlin Philharmonic throughout Europe in the summer of 2000, including concerts at the Salzburg Festival, BBC Proms, and Lucerne Festival. As principal guest conductor of the Boston Symphony Orchestra he makes regular appearances with that ensemble in Boston, at Tanglewood, and in New York; in the summer of 2001 he led the orchestra on tour in Europe. Mr. Haitink has a distinguished recording history with Philips, Decca, and EMI. Recordings with the London Philharmonic include music of Shostakovich, Stravinsky, Elgar, and Vaughan Williams. He has recorded the symphonies of Mahler, Bruckner, and Beethoven with the Concertgebouw, Brahms and Bruckner with the Vienna Philharmonic, and Mahler with the Berlin Philharmonic. His recordings with the Boston Symphony Orchestra include the four Brahms symphonies and music of Ravel on Philips, and the Brahms Second Piano Concerto with Emanuel Ax on Sony Classical. Opera recordings include *Peter Grimes* and *Don Carlos* with the Royal Opera House, *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* with Glyndebourne, *Der Rosenkavalier* and *Fidelio* with the Dresden Staatskapelle, and *The Magic Flute*, *Daphne*, *Tannhäuser*, and Wagner's complete *Ring* cycle with the Bayerische Rundfunk. Bernard Haitink has received many awards in recognition of his services to music, notably an Honorary KBE in 1977 and the Erasmus Prize in Holland in 1991. Most recently he received a House Order of Orange-Nassau, given to him by the Queen of the Netherlands for his achievement in the arts. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has led the orchestra regularly in subscription concerts since 1985.

Richard Goode



Richard Goode is acknowledged worldwide as one of today's leading interpreters of Beethoven. Through his performances with the major orchestras, his recitals in the world's music capitals, and his acclaimed Nonesuch recordings, he has won a large and devoted following. A native of New York, Richard Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. He has won many prizes, including the Young Concert Artists Award, First Prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy with clarinetist Richard Stoltzman. His remarkable interpretations of Beethoven came to national attention when he played all five concertos with the Baltimore Symphony under David Zinman, and when he performed the complete cycle of sonatas at New York's 92nd Street Y and elsewhere in the United States. Mr. Goode has made more than two dozen recordings. He was the first American-born pianist to record the complete Beethoven sonatas; his Grammy-nominated recording has been hailed as



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among the finest interpretations of these works and has become a favorite of record buyers around the world. Other recordings include Goethe Lieder of Schubert, Schumann, and Hugo Wolf with soprano Dawn Upshaw; award-winning Mozart concerto performances with the Orpheus Chamber Orchestra; chamber and solo works of Brahms, Schubert, Schumann, and George Perle, and acclaimed albums of Chopin and Bach. Mr. Goode has appeared with many of the world's greatest orchestras, including the Boston Symphony under Ozawa and Haitink, the Chicago Symphony under Eschenbach, the Cleveland Orchestra under Zinman, the San Francisco Symphony under Blomstedt, the Deutsches Symphonie-Orchester under Ashkenazy, and the BBC Symphony under Bělohlávek at the London Proms. He has also appeared with the Orchestre de Paris and Iván Fischer; in addition he has toured with Fischer and his Budapest Festival Orchestra, as well as making his Musikverein debut with the Vienna Symphony. During the 2000-01 season Mr. Goode performed in Europe at the Schleswig-Holstein, Edinburgh, and Aldeburgh festivals, at the London Proms, and in recital in New York, Philadelphia, Chicago, Los Angeles, London, Milan, and Vienna. Collaborative concerts with Dawn Upshaw continued throughout North America, including a Carnegie Hall performance. His engagements for 2001-02 include performances with Ingo Metzmacher and the New York Philharmonic, and a German tour with Sir Neville Marriner and the Academy of St. Martin in the Fields. As a recitalist, he will be heard in London at the Barbican, in Vienna at the Konzerthaus, in Berlin as part of the Berlin Philharmonic's piano series, and in numerous other European cities. United States recital appearances include New York, Philadelphia, Denver, Portland (Oregon), and a week-long residency for San Francisco Performances. Mr. Goode serves with Mitsuko Uchida as co-Artistic Director of the Marlboro Music School and Festival in Marlboro, Vermont. He is married to the violinist Marcia Weinfeld; they live in New York City. Mr. Goode made his Boston Symphony debut at Tanglewood in 1991 with music of Mozart, followed by subscription appearances in 1991 and 1996 and return Tanglewood engagements in 1993, 1996, and under Bernard Haitink's direction last summer.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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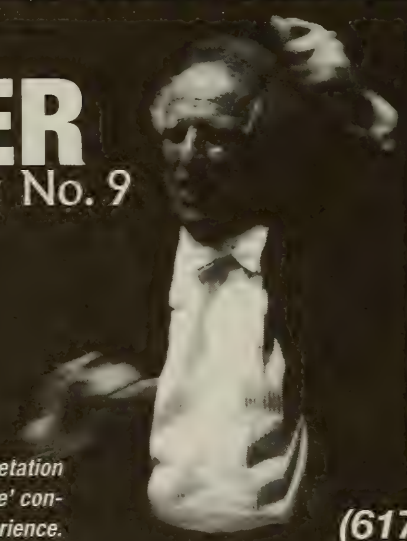
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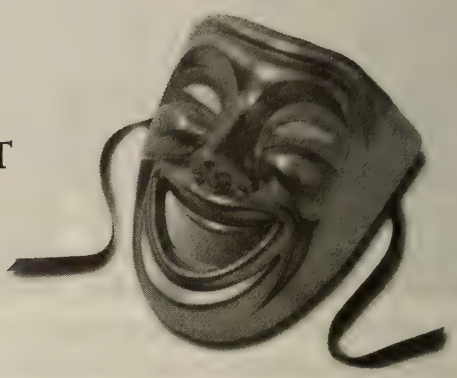
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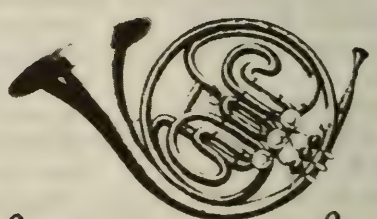
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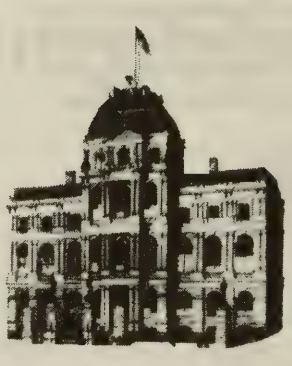
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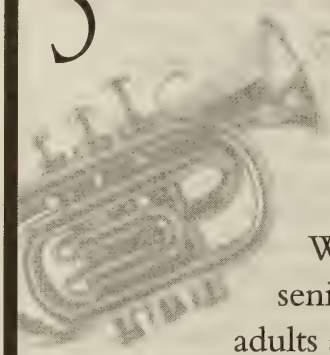
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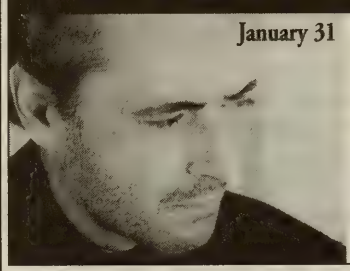
Ewa Podles
February 26 and 27



James Bowman and Daniel Taylor
March 1



José Carreras
January 31



Recital accompanied by pianist Lorenzo Bavaj

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Barbara Hendricks
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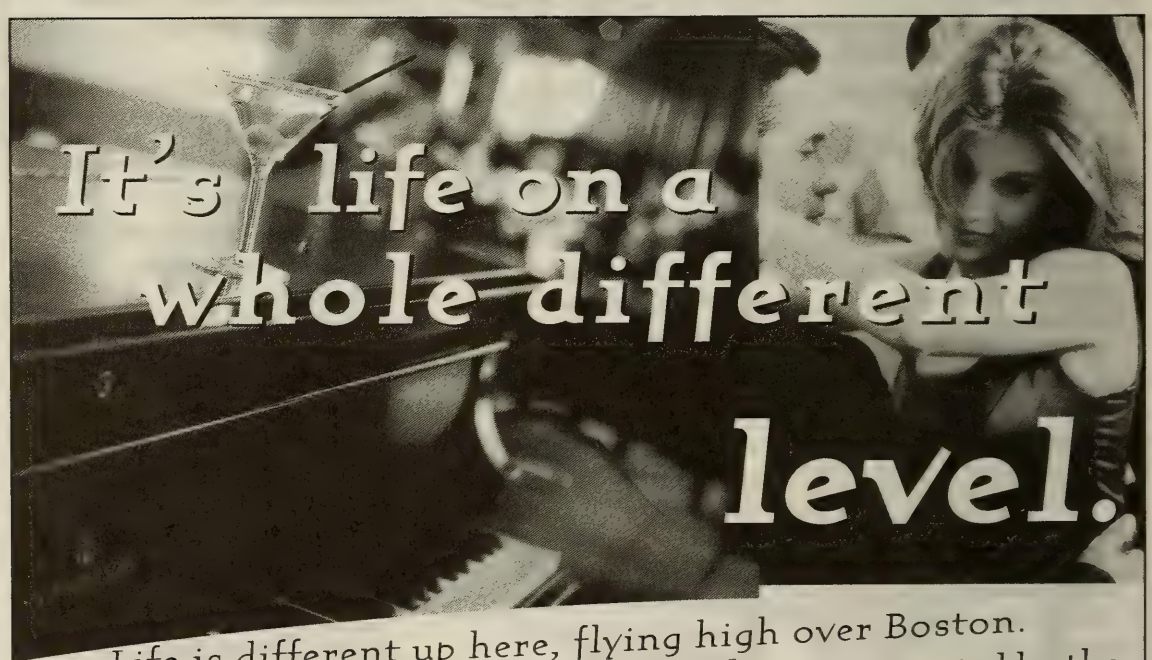
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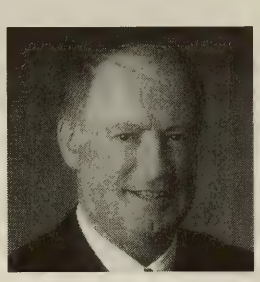
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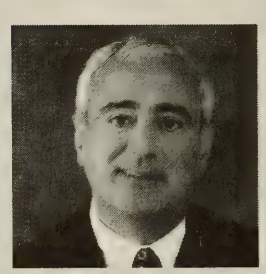
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The Boston Symphony Orchestra is a true New England treasure, and the talent of its musicians should be experienced by everyone. EMC Corporation is pleased to have a part in bringing the magic of the BSO to young people and their families in Boston and throughout the state. We hope these events will instill in us an interest and a love of music and remind us all of the rich artistic and cultural diversity that makes Massachusetts a great place to live and do business.



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Now in our 26th year of partnership with the Boston Symphony Orchestra, WCVB-TV Channel 5 is pleased to celebrate and support one of the world's most distinguished music organizations and its historic halls. Our collaboration features stirring performances as well as stories about the orchestra's important contributions to the community in televised programs such as "POPS! Goes the Fourth," "Holiday at Pops" and "Salute to Symphony." WCVB proudly shares one of our city's premier treasures with viewers in New England and across the country, and looks forward to the next quarter-century of partnership in great music.



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Genuity is proud to support the Boston Symphony Orchestra, one of the finest orchestras in the world and one of New England's most beloved institutions. The BSO's rich heritage, distinguished musicians and maestros, and unwavering commitment to music education have created a cultural icon in Boston that brings great pride to the region and joy to millions of music lovers everywhere. We are honored to be associated with this remarkable organization that has meant so much to so many people.



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Four Seasons Hotel Boston has been very proud to support the Boston Symphony Orchestra for over ten years. The Boston Symphony has established a tradition for presenting world class music while simultaneously bringing the magic of music to our city's children. The Boston Symphony Orchestra truly is the cornerstone of the rich cultural life we enjoy. Four Seasons proudly acknowledges the impact the Boston Symphony Orchestra has had in enhancing the city, and we look forward to continuing our partnership in the years to come.



Jeet Singh
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The Boston Symphony Orchestra has enriched our local community with the gift of music throughout the past century. As the BSO enters its next 100 years of distinguished performances, ATG is proud to sponsor and work with the BSO to amplify its reach via the World Wide Web at www.bso.org. We hope that through education and access, our global community will benefit from the educational and musical treasures brought to us by the BSO.



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Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over forty years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO live performances. We have been pleased to bring the performances of our world-class orchestra under the direction of Seiji Ozawa into the homes of millions of music lovers throughout his twenty-nine-year tenure. Please join us as we wish Seiji Ozawa a fond farewell filled with best wishes. WCRB is part of Charles River Broadcasting Co., which also operates classical stations WCRI in Rhode Island, WFCC on Cape Cod, and classic rock station WKPE, also on Cape Cod.

NEXT PROGRAM. . .

Wednesday, January 16, at 7:30 p.m.
(Open Rehearsal)
Thursday, January 17, at 8
Friday, January 18, at 1:30
Saturday, January 19, at 8

Pre-Concert Talks by Michael Steinberg, former BSO Director of Publications

BERNARD HAITINK conducting

ALL-MOZART PROGRAM

Symphony No. 40 in G minor, K.550

Allegro molto
Andante
Menuetto: Allegretto
Allegro assai

INTERMISSION

Requiem in D minor, K.626

Requiem	Domine Jesu
Dies irae	Hostias
Tuba mirum	Sanctus
Rex tremendae	Benedictus
Recordare	Agnus Dei
Confutatis	Lux aeterna
Lacrimosa	

CHRISTINE SCHÄFER, soprano
SARA MINGARDO, contralto
RICHARD CROFT, tenor
JOHN RELYEA, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Bernard Haitink leads an all-Mozart program consisting of two compelling great works whose performance forces differ strikingly. Mozart's last three symphonies, including the austere Symphony No. 40 in G minor, remain touchstones of the Classical period in music and of art in general. Mozart's *Requiem* remained unfinished at his death in 1791, consisting of a few complete movements and partial passages. At Constanze Mozart's request, his pupil Franz Xaver Süssmayr, working largely from the master's sketches, stepped in to finish the piece, a remarkable accomplishment in its own right. Joining Mr. Haitink, the BSO, and the Tanglewood Festival Chorus for Mozart's *Requiem* is an internationally acclaimed quartet of vocal soloists.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Wednesday, January 16, at 7:30 p.m.
(Open Rehearsal)
Thursday 'B'—January 17, 8-10
Friday 'B'—January 18, 1:30-3:30
Saturday 'A'—January 19, 8-10

BERNARD HAITINK conducting
CHRISTINE SCHÄFER, soprano
SARA MINGARDO, contralto
RICHARD CROFT, tenor
JOHN RELYEA, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

ALL-MOZART PROGRAM	Symphony No. 40 *Requiem*

Thursday, January 24, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—January 24, 8-9:55
Friday Evening—January 25, 8-9:55
Saturday 'B'—January 26, 8-9:55

JUN MÄRKL conducting
GARRICK OHLSSON, piano

FAURÉ	Suite from *Pelléas et Mélisande*
RACHMANINOFF	Piano Concerto No. 4
MENDELSSOHN	Symphony No. 3, *Scottish*

Thursday 'D'—January 31, 8-9:50
Friday Evening—February 1, 8-9:50
Saturday 'A'—February 2, 8-9:50
Tuesday 'B'—February 5, 8-9:50

ILAN VOLKOV conducting
IDA HAENDEL, violin
JAMES SOMMERVILLE, horn

SCHUMANN	Overture to *Genoveva*
BRUCH	Violin Concerto No. 1
LIGETI	*Hamburgisches Konzert* (American premiere)
HAYDN	Symphony No. 42

Sunday, February 3, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
with WILLIAM SHARP, baritone

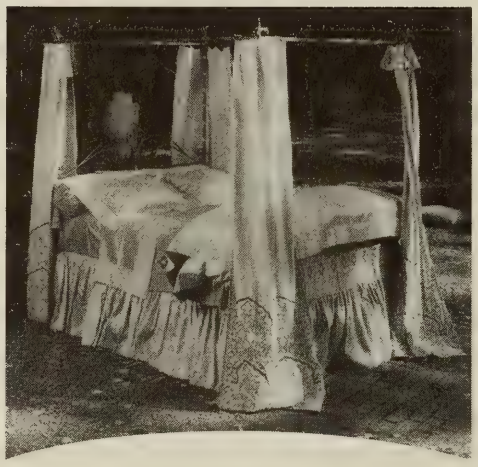
MOZART	Quartet in F for oboe and strings, K.370(368b)
HARBISON	*Words from Paterson*, for baritone and seven instruments
DUTILLEUX	*Les Citations*
BRAHMS	Quintet in B minor for clarinet and strings, Opus 115

Programs and artists subject to change.

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9270.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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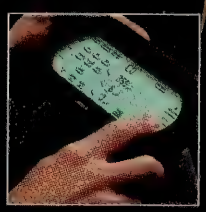


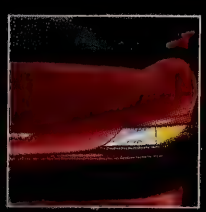
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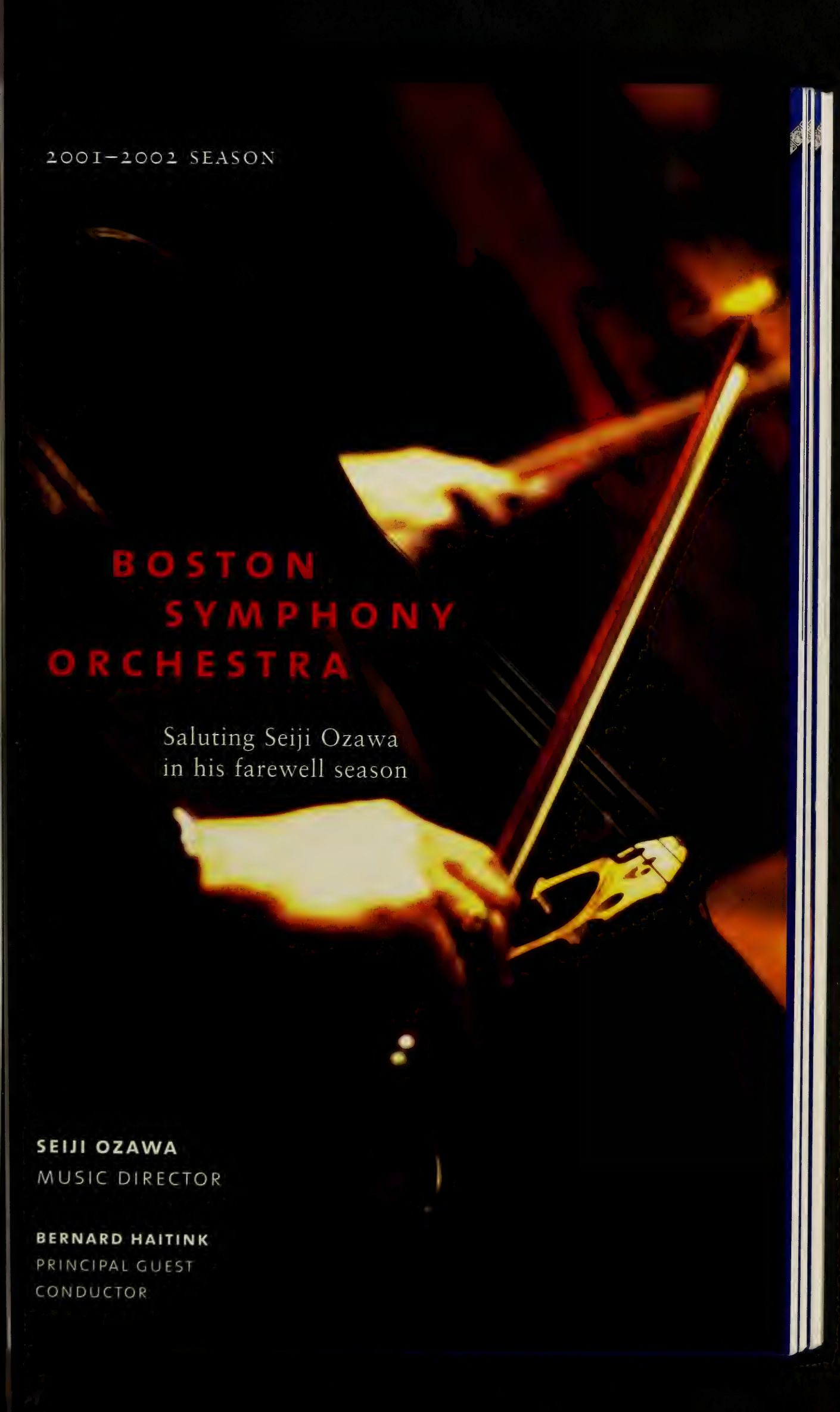
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Rich Warren, *Chicago Tribune*, 6/1/90.



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This week's Pre-Concert Talks are given by Michael Steinberg, program annotator of the Boston Symphony Orchestra from 1976 to 1979, and later of the San Francisco Symphony and New York Philharmonic.

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Boston Symphony Chamber Players
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The Boston Symphony Chamber Players continue their 2001-02 series of four Sunday-afternoon concerts at Jordan Hall at the New England Conservatory on Sunday, February 3, at 3 p.m. with a program including Mozart's Quartet in F for oboe and strings, K.370, John Harbison's *Words from Paterson* featuring baritone William Sharp, Henri Dutilleux's *Les Citations* for oboe, harpsichord, double bass, and percussion, and Brahms's Quintet in B minor for clarinet and strings, Op. 115. The season will continue with a program featuring André Previn as guest pianist on March 24 and conclude with music of Schulhoff, Golijov, and Brahms on April 28. Single tickets for all of these concerts are available at $30, $22, and $17. They may be purchased through Symphony Charge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

"Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000," a 12CD Box Set of BSO Broadcasts, Available Now

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra, in collaboration with IMG Artists, London, has released an acclaimed twelve-disc set of historic performances from the BSO's broadcast archives. Seiji Ozawa is represented on two discs; five are devoted to Ozawa's five predecessors as music director (Pierre Monteux, Serge Koussevitzy, Charles Munch, Erich Leinsdorf, and William Steinberg); another features Michael Tilson Thomas, Colin Davis, and Bernard Haitink, who have all held the title "principal guest conductor" with the BSO; and three are devoted to such distinguished guest conductors as Cantelli, Giulini, Kubelik, Schippers, Stokowski, Tennstedt, and Walter. The final disc offers rehearsal excerpts under Koussevitzky and Bernstein as well as a variety of smaller works. The printed materials include extensive liner notes and artist biographies drawn from the original BSO program books, reminiscences by former orchestra members, newspaper review quotes, and a 140-page commemorative booklet with a history of the BSO broadcasts plus additional essays, archival illustrations, and a cumulative BSO roster for the period represented in the set. On sale at the Symphony Shop, this limited edition box set sells for $225. It can also be purchased by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; by faxing (617) 638-9307, or at selected Virgin Megastores.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, former BSO program annotator Michael Steinberg discusses Mozart's Symphony No. 40 and *Requiem*. As the season continues, Harlow Robinson of Northeastern University discusses Fauré, Rachmaninoff, and Mendelssohn (January 24-26) and BSO Publications Associate Robert Kirzinger discusses Schumann, Bruch, Ligeti, and Haydn (January 31-February 5).

Symphony Hall Tours

During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. and every Wednesday except December 26 at 4:30 p.m. The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour,

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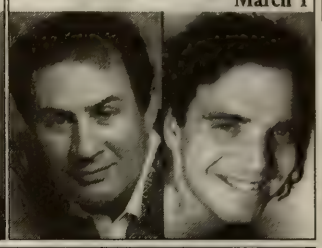
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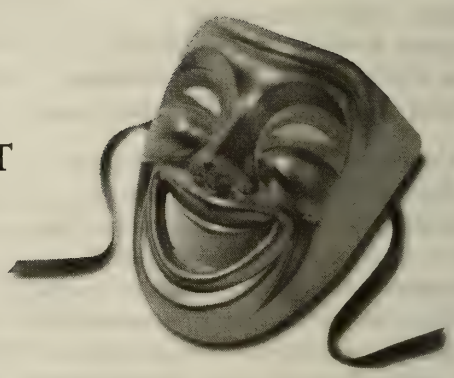
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Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Schubert's Piano Trio in E-flat, Opus 100, and Shostakovich's Piano Quintet, Opus 57, on Friday, January 18, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, January 20, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are violinist Sharan Leventhal, BSO violinist Tatiana Dimitriades, BSO violist Burton Fine, and pianist Randall Hodgkinson. Tickets are $20 ($17 seniors, $10 students). For more information call (617) 964-6553.

BSO Members on Compact Disc

A number of Boston Symphony members can be heard on newly released compact discs.

BSO principal trombone Ronald Barron has released two new discs in the Boston Brass Series. "Le Trombone Français II," with pianist Fred Wanger, features music of Serge Baudo, Henri Tomasi, Samuel-Alexandre Rousseau, Henri Dutilleux, Jacques Casterede, Frank Martin, Eugene Bozza, and Pierre Gabaye. "American Showcase," with Mr. Wanger and also with the Harvard University Wind Ensemble, includes music of Frank Ticheli, John LaMontaine, Thom Ritter George, Eric Ewazen, and Tommy Dorsey.

BSO cellist Luis Leguía, with pianist Carmen Rodriguez-Peralta, has released a disc entitled "Classic Composers of South America, Mexico, and the Caribbean" on the Luis & Clark label. The disc includes music of Ginastera, Villa-Lobos, Guarnieri, Casals, Chavez, and other composers, plus Mr. Leguía's own transcriptions for cello and piano of music drawn from Peruvian folklore. Mr. Leguía performs on the Luis & Clark carbon fiber cello built and developed by Mr. Leguía himself, and heard here on disc for the first time. The disc is available at www.luisandclark.com as well as at local record stores.

BSO cellist Jonathan Miller has released "Beethoven Sonatas for Cello and Piano, volume 1," with pianist Randall Hodgkinson. Recorded at Seiji Ozawa Hall at Tanglewood, this release on the Centaur label includes Beethoven's cello sonatas No. 2 in G minor, No. 3 in A, and No. 4 in C.

BSO principal trumpet Charles Schlueter has released an album entitled "Virtuoso Trumpet" on Kleos Classics. Joining him on this album of music by Honegger, Enesco, Yves Chardon, Poulenc, Saint-Saëns, and Tomás Svoboda are his BSO colleagues James Sommerville, horn, Ronald Barron, trombone, Joel Moerschel, cello, Lawrence Wolfe, double bass, and the Hawthorne String Quartet.

BSO bass trombone Douglas Yeo's recent disc, "Honour and Glory," features the New England Brass Band, of which he is music director, in "brass band music in the British style," including, among other things, the title track by Hubert Bath, Hubert Parry's *Jerusalem*, Gordon Langford's arrangement of *The British Grenadiers*, Henry Geehl's suite *In Tudor Days*, Ralph Vaughan Williams's *Henry the Fifth*, and Samuel Cope's *Patriotic March*.

All of these discs, as well as many more featuring other members of the Boston Symphony Orchestra, are available at the Symphony Shop.

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Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

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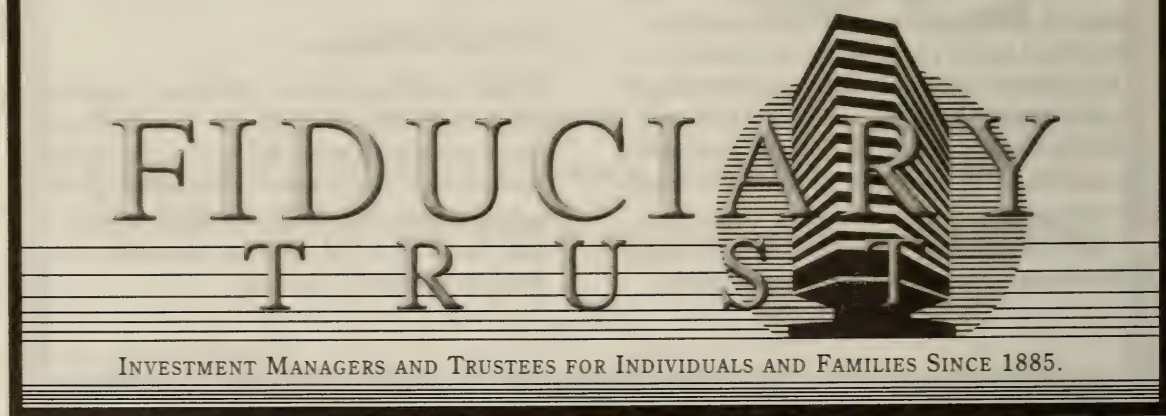
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Looking Ahead...

In the coming months, four young conductors—Jun Märkl, Daniele Gatti, David Robertson, and Ingo Metzmacher—former BSO assistant conductor Ilan Volkov, and an established veteran—Hans Graf—lead the BSO at Symphony Hall.

Jun Märkl will make his BSO debut January 24-25-26, leading the orchestra in Mendelssohn's Symphony No. 3, *Scottish*, the suite from Fauré's music to *Pelléas et Mélisande*, and Rachmaninoff's rarely heard Piano Concerto No. 4 featuring the acclaimed American pianist Garrick Ohlsson.



Born in Munich, Mr. Märkl studied violin, piano, and conducting at the Music Academy in Hannover before pursuing further studies at the University of Michigan in Ann Arbor. His parents were both musicians—his father was an orchestra concertmaster, his mother a concert pianist—so, warned by them, he knew that making music his profession would not be easy. He won the conducting competition of the German Music Council in 1986 and studied at Tanglewood with Leonard Bernstein and Seiji Ozawa the following summer. A favorite at the Vienna State Opera since his debut there in 1993, he served as Music Director and Artistic Director of the Mannheim National Theatre in Germany from 1994 to 2000. In addition to his debut appearances with the Boston Symphony, he also makes debuts this season with the Minnesota Orchestra, the Saint Louis Symphony, and the Toronto Symphony.

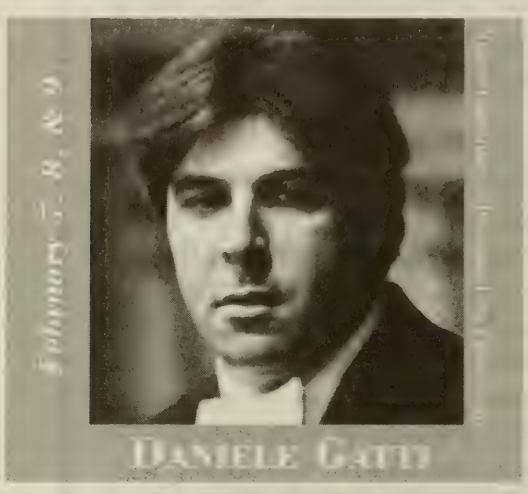
Former BSO assistant conductor **Ilan Volkov** returns to the BSO podium January 31/February 1-2-5 with an intriguingly varied program including the overture to Robert Schumann's opera *Genoveva*; appearances by the eminent violinist Ida Haendel in Bruch's G minor Violin Concerto; the American premiere with BSO horn principal James Sommerville of a work by Hungarian composer György Ligeti, and the BSO premiere of Haydn's Symphony No. 42.



In the fall of 2003, as the youngest conductor ever named to head one of the BBC's orchestras, Ilan Volkov takes up a three-year appointment as chief conductor of the BBC Scottish Symphony Orchestra. He conducts that orchestra on a tour to the Far East in May 2003 and makes his BBC Proms debut with the ensemble at the Royal Albert Hall in July 2003. Born in Israel in 1976, Mr. Volkov was assistant conductor of the Boston Symphony Orchestra from 1998 to 2001. He has appeared as guest conductor with orchestras including the New York Philharmonic, London Philharmonic, Frankfurt Radio Symphony, Russian National Symphony, and Atlanta Symphony, as well as with the major Israeli orchestras.

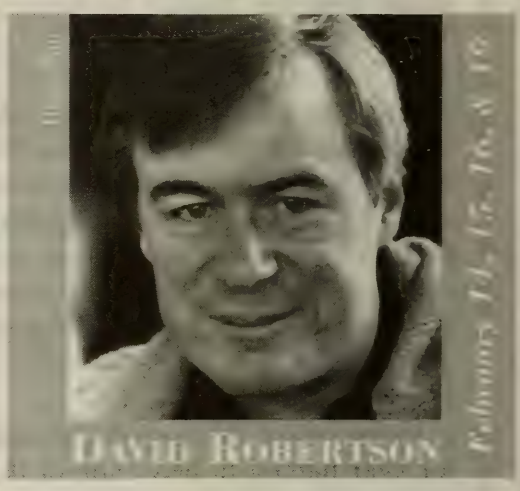
continued on page 10...

On February 7-8-9, the young Italian conductor **Daniele Gatti** makes his much-anticipated Boston Symphony debut with an all-Brahms program, leading the composer's Variations on a Theme by Haydn, Symphony No. 4, and, with the Tanglewood Festival Chorus, Brahms's *Schicksalslied* (*Song of Fate*).



Mr. Gatti has been acclaimed for his appearances with orchestras and opera companies on both sides of the Atlantic. Currently music director of both the Royal Philharmonic Orchestra in London and the Teatro Comunale in Bologna, he has been music director of the Accademia Nazionale di Santa Cecilia in Rome and principal guest conductor of the Royal Opera House, Covent Garden. Praised for his passion and spontaneity, he has observed that it is important for him to conduct both concerts and opera: "The two work together.... In the opera house you must stay in control of the dramatic situation... moving from one climax to the next. Most symphonic music is also full of drama and conflict." Mr. Gatti made his La Scala debut in 1989 at twenty-seven and his United States debut in 1991 with Chicago Lyric Opera; he has also appeared at La Fenice in Venice, the Berlin Staatsoper, and the Metropolitan Opera.

The young American conductor **David Robertson** returns to Symphony Hall February 14-15-16-19 for a program including Stravinsky's *Symphonies of Wind Instruments*, Haydn's Cello Concerto in C with soloist Steven Isserlis, *Palimpsest* by the acclaimed British composer George Benjamin, and Haydn's Symphony No. 93. He made his BSO debut in March 2001 and his Tanglewood debut that August. Recently named "Conductor of the Year" by *Musical America*, he is Music Director of the Orchestre National de Lyon and Artistic Director of that city's Auditorium, marking the first time that one artist has held both musical posts in Lyon.

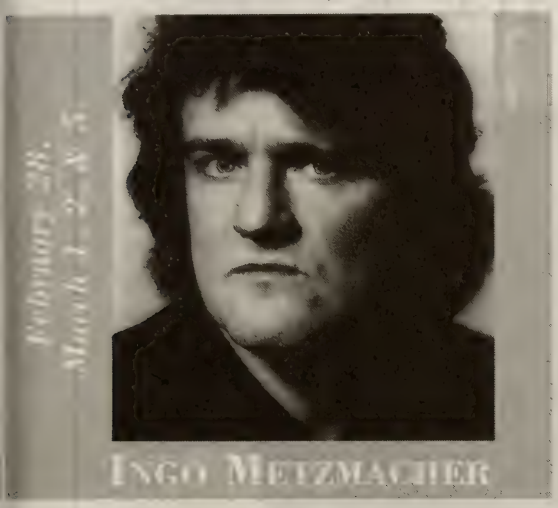


Born in Santa Monica, California, Mr. Robertson got an early start as a conductor, filling in for a sick teacher in junior high, leading his first concert with the school orchestra at thirteen, and studying conducting in high school. His father was a research scientist, his mother an English major who specialized in Shakespeare; both loved music. He was educated at London's Royal

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

Academy of Music, where he studied French horn and composition before turning to conducting. From 1992 to 2000 he was Music Director of the acclaimed Ensemble InterContemporain in Paris.

Following his acclaimed debut with the BSO last March, **Ingo Metzmacher** returns February 28/March 1-2-5 to lead an intriguing program made up of Stravinsky's *Orpheus*, Beethoven's Symphony No. 2, and Messiaen's *Réveil des oiseaux* for piano and orchestra, with soloist Jean-Efflam Bavouzet.



Considered a major talent among young German conductors, Ingo Metzmacher was born in Hannover; his father was a well-known professor of cello. As a rehearsal assistant at the Frankfurt Opera, he was invited to conduct two performances of Mozart's *Marriage of Figaro* and so made his podium debut. As he recalls, "They threw me in at the deep end!" His big break came in 1988, when he was 30, substituting at short notice for Christoph von Dohnányi to lead the revival in Brussels of a virtually unknown opera. Mr. Metzmacher is now General Music Director of the City of Hamburg, where he leads the Hamburg Opera and Philharmonic Orchestra. He made his debut at the BBC Proms in 2000 with the UK premiere of Henze's Ninth Symphony, which he has recorded with the Berlin Philharmonic. His 2001-02 season includes debuts with the New York Philharmonic, Chicago Symphony, San Francisco Symphony, and London Symphony.

Since his BSO debut in March 1995, the distinguished Austrian conductor **Hans Graf** has led the BSO in a wide range of repertoire in Symphony Hall, where he appeared most recently in January 2001, and at Tanglewood, where he appeared annually between 1997 and 2000. He returns to Symphony Hall March 7-8-9-12 to lead Schubert's *Great* C major symphony and the world premiere of a BSO commission by Michael Colgrass, to feature the husband-and-wife team of pianist Andreas Haefliger and flutist Marina Piccinini.



The 2001-2002 season is Mr. Graf's first as Music Director of the Houston Symphony. He is also in his seventh year as music director of the Calgary Philharmonic Orchestra and his fourth as music director of the Orchestre National Bordeaux Aquitaine in France. Music director from 1984 to 1994 of the Mozarteum Orchestra in Salzburg, he has observed that the turning point in his career came when he won the first Karl Böhm Conducting Competition in 1979. In his Boston Symphony appearances, he has proved an expert conductor of repertoire ranging from Bach, Handel, Mozart, and Beethoven to works by Tchaikovsky, Rachmaninoff, and Stravinsky.

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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2001-2002

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
‡Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

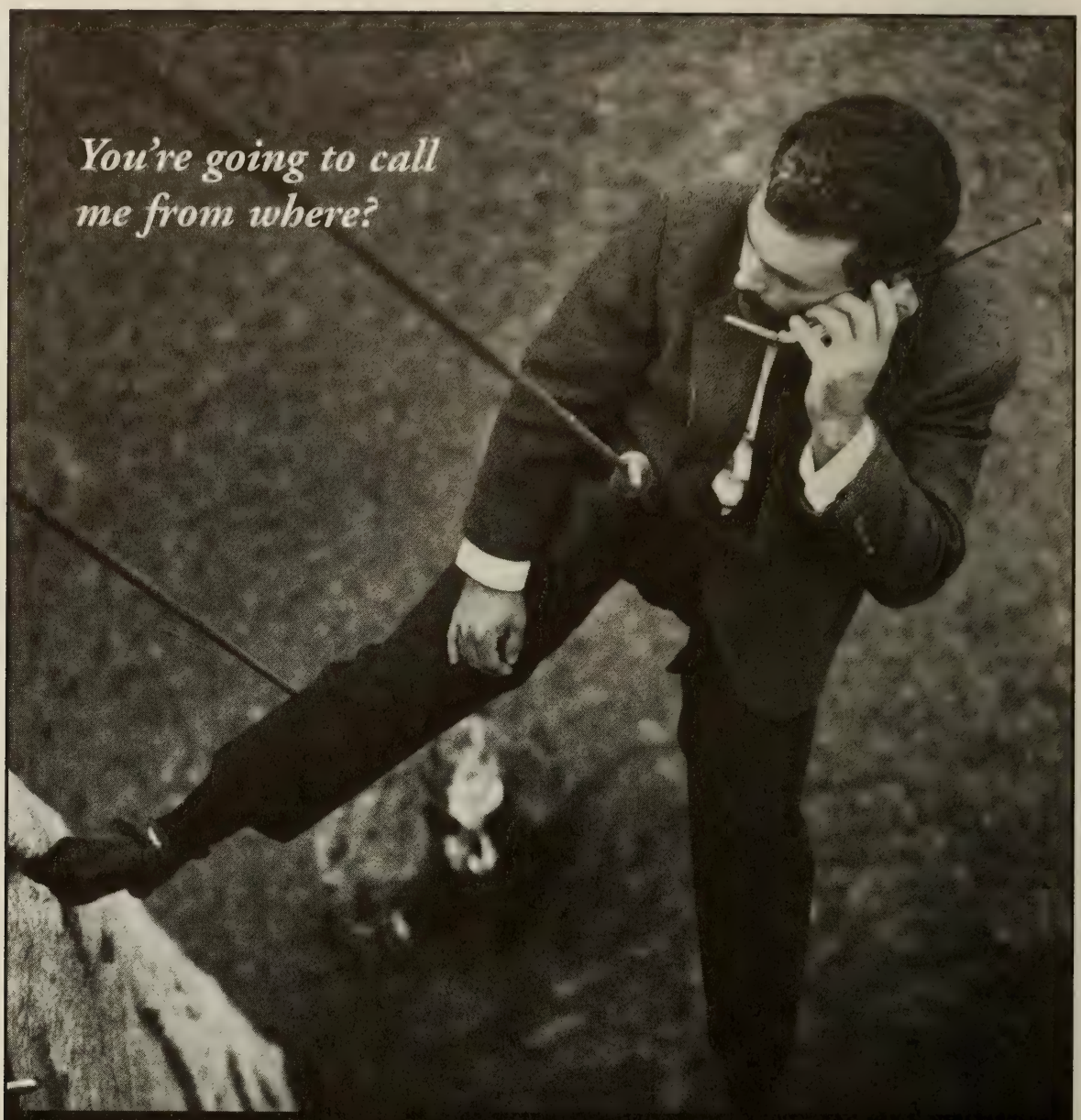
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Tanglewood Festival Chorus Conductor
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Librarians
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Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity

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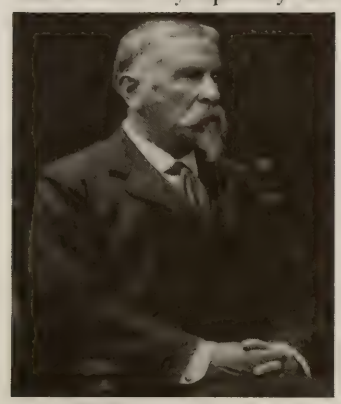
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A Brief History of the Boston Symphony Orchestra

Now in its 121st season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

2001 | 2002
season



CLAUDIO ABBADO



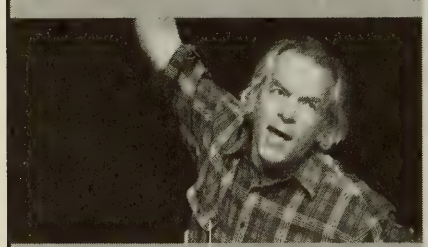
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Les Arts Florissants
Spalding Gray
Robert Kapilow's What Makes It Great?
Cleveland Orchestra
Garth Fagan Dance
Audra McDonald
Ben Heppner
Regina Carter Quintet and the Stefon Harris Quartet
Kiri Te Kanawa
National Acrobats of China
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Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

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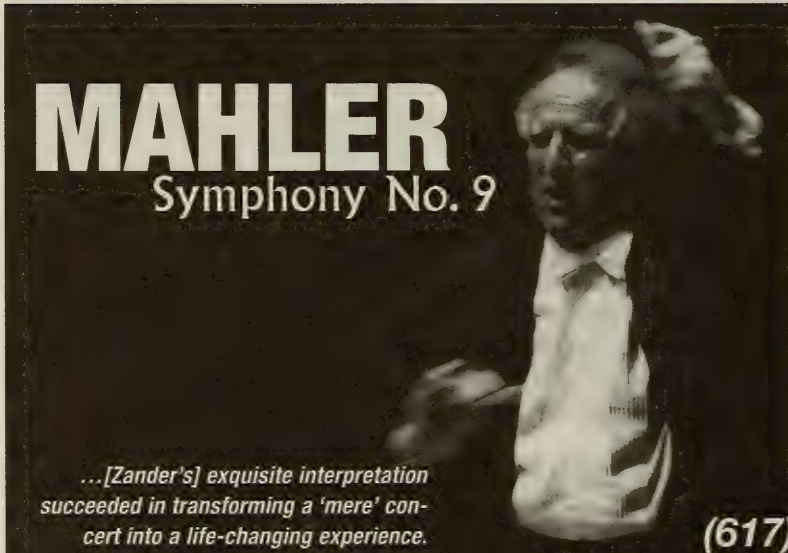
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realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Now in his twenty-ninth and final season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, Bright Sheng, Toru Takemitsu, and Sir Michael Tippett. The 2001-02 season brings the world premieres of newly commissioned works from Michael Colgrass and André Previn. Under Mr. Ozawa's direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

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Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Twenty-first Season, 2001-02
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Thursday, January 16, at 8
Friday, January 17, at 1:30
Saturday, January 18, at 8

BERNARD HAITINK conducting

ALL-MOZART PROGRAM

Symphony No. 40 in G minor, K.550

Allegro molto
Andante
Menuetto: Allegretto
Allegro assai

INTERMISSION

This week's performances by the Tanglewood Festival Chorus and guest vocalists are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

The evening concerts will end about 10 and the afternoon concert about 3:30.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.



Requiem in D minor, K.626

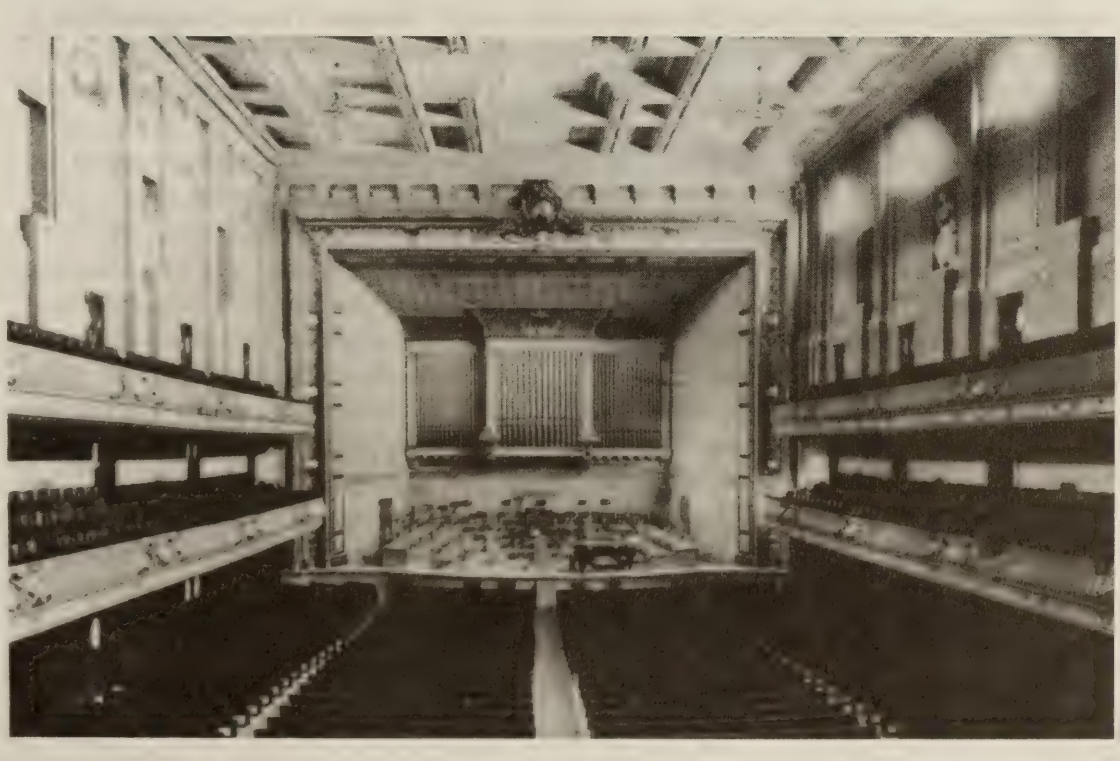
Requiem	Domine Jesu
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Tuba mirum	Sanctus
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Recordare	Agnus Dei
Confutatis	Lux aeterna
Lacrimosa	

CHRISTINE SCHÄFER, soprano
SARA MINGARDO, contralto
RICHARD CROFT, tenor
JOHN RELYEA, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation begin on page 39.

Bernard and Patricia Haitink would like to dedicate these performances of the Mozart *Requiem* to the memory of their dear friend Lynette Lithgow, who was tragically killed in her native Trinidad on December 11, 2001. Lynette was a Shorenstein Fellow at the Kennedy School of Government in spring 2000, and will be remembered and missed by the friends she made during her time in Cambridge.

They also wish to add their personal tribute to all those touched by the appalling events in the United States on September 11, 2001. Where there can be no words, there is music.





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Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Twenty-First Season, 2001-02

Thursday, January 17, at 8
Friday, January 18, at 1:30
Saturday, January 19, at 8

BERNARD HAITINK conducting

Please note that soprano Christine Schäfer has regretfully had to cancel her appearance in this week's performances of Mozart's *Requiem* because of illness. We are fortunate that soprano Kendra Colton was available to replace Ms. Schäfer at very short notice.

Kendra Colton



Making her Boston Symphony debut this week at short notice, American soprano **Kendra Colton** has worked with such conductors as Helmuth Rilling, Seiji Ozawa, Nicholas McGegan, John Nelson, Harry Bicket, and Bruno Weil, and directors including Jonathan Miller, Stephen Wadsworth, Francesca Zambello, and Colin Graham. In the United States she has performed with ensembles across the country, including the Los Angeles Philharmonic, Houston Symphony, Pittsburgh Symphony, and Atlanta Symphony, in repertoire ranging from major works of Bach, Handel, and Mozart to the the world premiere at the Santa Fe Chamber Music Festival of Tomiko Kohjiba's *Transmigration of the Soul*, which was recorded for Stereophile. Emmanuel Music in Boston has presented Ms. Colton in several venues, including their weekly Bach cantata series, recitals, Handel's *Solomon* and *Admeto*, Bach's B minor Mass, and the *St. Matthew* and *St. John* Passions. The Bank Boston Emerging Artists series sponsored her in recital in December 1998. January 1997 marked Ms. Colton's debut with Boston Lyric Opera, as Aminta in Mozart's *Il re pastore*. The Brooklyn Academy of Music has featured her in its acclaimed staged production of Bach's *St. Matthew* Passion directed by Jonathan Miller. In Milwaukee she has appeared at the Skylight Opera Theatre in Argento's *Postcard from Morocco, The Marriage of Figaro, Sweeney Todd*, and the Monteverdi cycle directed by Stephen Wadsworth. Overseas she has performed in Spain, Germany, Switzerland, Italy, and England, singing the role of Seleuce in *Tolomeo* at the Göttingen Handel Festival, Handel's *Israel in Egypt* with the Internationale Bach Akademie Stuttgart, Handel's *The Triumph of Time and Truth* on tour with Aston Magna, Brahms's *German Requiem*, Bach's *St. John* Passion, Mozart's *Exsultate, jubilate* and Bach's Cantata No. 51, *Jauchzet Gott*, as well as recitals and other oratorios. She also sang for two seasons at the Opernhaus Zürich. Festival engagements have included the Casals Festival, Santa Fe Chamber Music Festival, Boston Early Music Festival, Carmel Bach Festival, the Bach Aria Group, Bethlehem Bach Festival, Santa Fe Bach Festival, the Festival of Contemporary Music at Tanglewood, and John Harbison's Token Creek Festival. Ms. Colton has recorded Bach arias for Boston Records with Boston Symphony Orchestra oboist Wayne Rapier. Other recordings include "He Brought Me Roses," an album of Lieder by Joseph Marx; "Le Charme," a solo disc of French art songs; and Bach's *St. John* Passion and Cantata No. 133 with Emmanuel Music. Kendra Colton is a graduate of Oberlin College and the University of Cincinnati–College Conservatory of Music with master of music degrees in both piano and voice.

Wolfgang Amadè Mozart
Symphony No. 40 in G minor, K.550



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his last three symphonies, Nos. 39, 40, and 41, all during the summer of 1788, probably for a series of subscription concerts that seem not to have taken place. The dates of the first performances are not known. The Symphony No. 40 in G minor, K.550, was completed on July 15, 1788. Its first performance in America was given by the Philharmonic Society of New York under Henry C. Timm on April 25, 1846. George J. Webb led the Musical Fund Society in the first Boston performance on December 21, 1850, from a manuscript copy of the score, at the Tremont Temple. Georg Henschel led the first Boston Symphony performances in November 1881, in the third week of the orchestra's inaugural season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Alfredo Casella, Bruno Walter, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Leonard Bernstein, William Steinberg, Joseph Silverstein, Seiji Ozawa, Neville Marriner, Kurt Masur, Christoph Eschenbach, Edo de Waart, Jesús López-Cobos, Peter Maxwell Davies, André Previn, Bernard Haitink (the most recent subscription performances, in February 1998), and James Conlon (the two most recent Tanglewood performance, on July 28, 2000). The score originally called for flute, two each of oboes, bassoons, and horns, plus strings, but Mozart later rewrote the two oboe parts for two each of oboes and clarinets. It is the version with clarinets that will be heard in these performances.

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

In the case of these symphonies, our awe stems not so much from the sheer speed with which notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character here represented. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that they were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three and a half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life, certainly

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the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for their amusement, Mozart's star began to fall. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on June 17 he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely ever changed again for the rest of his life). His attempt to improve the family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never in fact took place; we can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood between the three symphonies —from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes but completely omitted trumpets and timpani, since their heroic gestures

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could play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, while again including oboes rather than clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B-flat piano concerto, K.595, which he played in 1791. But his last symphonies, along with those of Haydn, highlight a miraculous decade of accomplishment between 1785 and 1795. Among the works that appeared in this period are Haydn's six Paris symphonies (Nos. 82-87; 1785-86), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (Nos. 88-89; 1788), Mozart's last three symphonies (1788), Haydn's symphonies for Count d'Ogny (Nos. 90-92; 1788-89); and the twelve that Haydn wrote for London (Nos. 93-104; 1791-95). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese classical symphony was fully established.

After finishing the E-flat symphony, K.543, on June 26, Mozart composed a few small pieces early in July: a little violin sonata in F "for beginners," K.547, on July 10; a trio in C for piano, violin, and cello, K.548, on the 14th, and a vocal trio to an Italian text, K.549, on the 16th. But the main composition of the month, completed on the 25th, was the symphony destined to become Mozart's most famous, the G minor (called this

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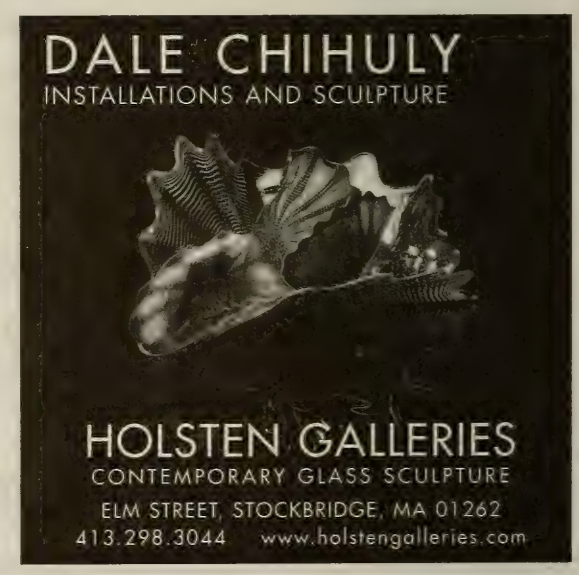
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despite the fact that he had written an earlier symphony in this key more than a decade before).

The unrelieved "minorness" of the symphony, without even so much as a major-key coda at the very end, gives it a feeling of passionate violence that recommended the work to audiences earlier in the century, when so many of Mozart's compositions were considered mere decorative playthings. But tastes and perceptions change. Astonishing as it may be to us, Robert Schumann failed to find any pathos in this symphony. The extravagant Romantic heights from which he viewed Mozart's work had the effect of foreshortening the peaks and valleys of the earlier composer's expression, with the result that Schumann was able to perceive only grace and charm. In any case, minor keys were a serious business to Mozart, and when he chose to end the work still in the minor, that was the most serious of all.

The opening is nearly unique among classical symphonies—a hushed rustling, growing out of silence. A symphony is a public event, and in Mozart's day it was customary to begin with a *coup d'archet*, a good loud bowstroke, just to get things off to a solid start (and perhaps to quiet the audience?); even in those Mozart symphonies in which the Allegro starts softly, it is always preceded by a slow introduction that begins *forte*. But in Symphony No. 40 we are hustled into the middle of things almost without realizing it. The theme emphasizes an expressive falling semitone, an age-old symbol of yearning; and the melody seems straightforward enough at first, but the interaction of melody and accompaniment raises questions about where the beat really falls in the phrase. Modulation begins already after the first emphatic cadence, and we soon reach the second theme in the relative major. Here we have to give Schumann full points: even if the passion of the symphony was lost on him, no one can dispute the sheer grace of the new theme, with its passing chromatic tones, which prove to have consequences later. The ambiguity of phrasing so important in this movement is splendidly illustrated in the return to the main theme at the recapitulation, where the violins are already playing the long upbeat to the opening phrase during the last two measures of the development, while the winds are winding down to a cadence. The continued power of the minor mode over the expressive forces of the symphony becomes clear in the recapitulation when the second theme, instead of being brought back in the major, now arrives in the minor, further darkening the mood.

The slow movement is in the related major key of E-flat, but passing chromatic figures and a surprising turn of modulation show that it comes from the same expressive world as the first movement. The minuet, in G minor, is much too severe a piece to suggest dancing at all, but the Trio, in G major, provides a brief welcome respite. In the finale, Mozart avoids the complexities of phrasing that were characteristic of the opening movement since he wants to bring the work to a stable conclusion, even though he intends to remain steadfastly in the minor, which, to eighteenth-century ears, was less final than the major. But the balance in the phrase articulation brings effective closure to this symphony that ranks as richest in pathos of all forty-one, and perhaps richest of all Mozart's works in any medium.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

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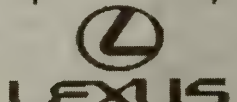
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Wolfgang Amadè Mozart
Requiem in D minor, K.626



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He worked on the Requiem during the last five months of his life but left it unfinished; it was completed by his pupil Franz Xaver Süssmayr, to fulfill the commission specified below. The first performance was given on December 14, 1793, in the new monastery church at Wiener Neustadt, though it was billed as a work by Franz, Count Walsegg-Stuppach, who had commissioned the piece anonymously with the intention of passing it off as his own, to be used on the occasion of a solemn Mass in memory of his wife. (However, Mozart's old friend, the Baron Gottfried van Swieten, performed a Requiem—presumably Mozart's own—at a concert given eleven months earlier as a benefit to support the composer's widow and two surviving children). The first American performance took place on February 22, 1835, at the City Hotel in New York with the Italian Singers and soloists Clementina Fanti, Julia Wheatley, Sig. Ravaglia, and Sig. Porto. The first Boston performance was given by the Handel & Haydn Society, Carl Zerrahn conducting, on January 18, 1857, with soloists Mme. d'Angri, Mrs. Long, Sig. Morelli, and Mr. Arthurson. Wilhelm Gericke led the first Boston Symphony performances in April 1888 with soloists Lilli Lehmann, Louise Musslinger, Paul Kalish, and Emil Fischer, subsequent BSO performances being given by Serge Koussevitzky (in Boston in December 1931; then a single January 1932 performance in memory of J.P. Cabot, a 1941 Tanglewood performance, and further Boston performances in December 1941), Robert Shaw (to conclude his BSO debut program at Tanglewood in August 1947; and then again on August 24, 1996—the BSO's most recent Tanglewood performance—with soloists Christine Brewer, Marietta Simpson, Karl Dent, Peter Rose, and the Tanglewood Festival Chorus), Charles Munch (at Tanglewood in 1959, in Boston in April 1960, and again at Tanglewood in 1962), Erich Leinsdorf (Tanglewood 1963, and then a January 1964 performance in memory of John Fitzgerald Kennedy at Boston's Cathedral of the Holy Cross), Colin Davis (at Tanglewood in 1971; in Boston in February 1972; and again at Tanglewood in 1980), Michael Tilson Thomas (Tanglewood 1974), Christopher Hogwood (Tanglewood 1986, using the edition of C.R.F. Maunder), Seiji Ozawa (the most recent subscription series, in December 1991, to commemorate the 200th anniversary of Mozart's death, with soloists Deborah Voigt, Janis Taylor, Philip Langridge, John Del Carlo, and the Tanglewood Festival Chorus), and Robert Spano (the last performance in that series, Ozawa being indisposed).

Soloists in BSO performances over the years have also included sopranos Gertrude Ehrhart, Frances Yeend, Adele Addison, Saramae Endich, Phyllis Curtin, Jeannette Scovotti, Benita Valente, Kathleen Battle, and Arleen Augér; mezzo-sopranos Marie Murray, Eunice Alberts, Florence Kopleff, Betty Allen, June Genovese, Beverly Wolff, D'Anna Fortunato, Claudine Carlson, Katherine Ciesinski, and Carolyn Watkinson; tenors Joseph Lautner, David Lloyd, Blake Stern, Charles K.L. Davis, Walter Carringer, Nicholas DiVirgilio, Kenneth Riegel, and John Aler; and basses David Blair McClosky, James Pease, Donald Gramm, Mac Morgan, George Hoffman, Robert Hale, Ara Berberian, John Shirley-Quirk, and John Cheek. The choruses have included the Bach Cantata Club, the Berkshire Musical Association Chorus, the Cecilia Society, the Festival Chorus (at Tanglewood), the Harvard Summer School Chorus; the Chorus Pro Musica, Harvard Glee Club, Radcliffe Choral Society, New England Conservatory Chorus, and St. John's Seminary Choir (the

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last-named five in the 1964 performance in memory of JFK); and, in all BSO performances since 1971, the Tanglewood Festival Chorus, John Oliver, conductor.

Mozart's instrumentation is most unusual, fitting the expressive needs of a Requiem: he omits all the brighter woodwind instruments (flutes and oboes) and replaces the clarinet with its darker relative, the basset horn. He also omits horns from the brass section. The resulting ensemble thus consists of solo vocal quartet (soprano, alto, tenor, bass), mixed chorus, and an orchestra of two basset horns, two bassoons, two trumpets, three trombones, timpani, strings, and organ (as continuo instrument). The organist at these performances is Kevin Galie.

Sometime early in the summer of 1791 Mozart received a mysterious visitor, a "gray messenger," who offered him 50 ducats as the first half of a commissioning fee for the composition of a Requiem. Mozart accepted because he badly needed the money, but the oddity of the incident and his own depression and ill health conspired to make him unduly morbid. At times he took the "gray messenger" to be some sort of emissary of Death. Actually the messenger was an agent for one Count Walsegg-Stuppach, who demanded secrecy because he intended to perform the Requiem in memory of his wife and to pass it off as his own composition.



A 1782 oil painting of Mozart's wife Constanze

Mozart composed the piece in three stages interrupted by other responsibilities. He started in the mid-summer period before going to Prague late in August to attend the premiere of *La clemenza di Tito*, which he had written at breakneck speed in eighteen days. Then, after returning to Vienna in mid-September and completing *The Magic Flute* on the 25th and the Clarinet Concerto the following day, he worked on the Requiem until mid-October, when his wife Constanze took the score away from him because she feared it would damage his now-precarious health. Mozart began to be obsessed with the notion that he was writing the work in preparation for his own death, and he even raved that he had poisoned himself (from which delusions arose the legend that his "rival" Salieri had in fact poisioned him, a tale that has been thoroughly disproven on many occasions but keeps popping up nonetheless).

A more lucid spell in November allowed him to work on the Requiem and even to make one final public appearance to direct the performance of his *Little Masonic Cantata*. He is supposed to have discussed his plans and sketches for the Requiem with his pupil Franz Xaver Süssmayr, who had recently assisted him in finishing *La clemenza di Tito* by composing all the recitatives. Shortly before his death, a quartet of friends gathered to sing through some of the vocal parts of the unfinished Requiem, Mozart himself taking the alto line. By December 3 he felt well enough to talk of getting up, but the following day he took a serious turn for the worse. A priest administered the last rites, and a doctor (who refused to come until the end of the performance he was attending at the theater) showed up long enough to order cold poultices placed on the composer's feverish forehead—to no avail. Mozart lost consciousness and died an hour



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after midnight, early on December 5, just eight weeks short of his thirty-sixth birthday.

Constanze's first concern was that the torso of the Requiem be brought to completion; she needed the remainder of the commissioning fee and feared that, if the work was not completed, she would have to return the portion already spent. At the time of his death Mozart had completed only the opening Introit in full score, with the complete orchestration, but he had substantially completed the *Kyrie*. He had, with one exception, completed the long sequence (the *Dies irae*, etc.) and the *Offertory*. These drafts consisted of his normal full sketch: the completed choral part, the bass line, and a few essential indications for the remainder of the orchestration. Only the final section of the Sequence, the *Lacrimosa*, was still just a fragment; Mozart composed the vocal parts for the first eight measures—as far as the powerful crescendo on a rising chromatic line in the soprano—and then, as if the effort was too much for him, he broke off the manuscript entirely.

Constanze sought another composer who would be willing to finish the Requiem and pass the whole off as Mozart's for the purpose of fulfilling the commission. She first approached Joseph Eybler, who began work with devotion and insight. He first completed the orchestration of the finished passages of the *Dies irae* movements, entering the added instrumental parts directly into Mozart's manuscript. But when it came to composing *ex nihil* from the point where Mozart dropped the work, he wrote out two measures of a soprano line in the *Lacrimosa* and decided to give up the attempt to equal Mozart. Constanze evidently asked several other composers to undertake the work but was forced to settle, in the end, on Süssmayr.

Süssmayr recopied the entire completed part of the manuscript (since there were already two different handwritings in the original score, it would have been hard to pass it off as a work of Mozart's to Count Walsegg), wrote his own orchestration for the *Dies irae* movements, and completed the rest of the Requiem, possibly—though this

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has never been proven, since documentation is totally lacking—on the basis of sketches left by Mozart or of verbal instructions given by the composer before he died. Certainly Mozart discussed the piece incessantly in his last days—it was haunting him. And Süssmayr may well have taken notes which have not survived (though he certainly did not do so in the ludicrous way in which Salieri is depicted taking dictation from Mozart in the film *Amadeus*); even if he did receive oral instructions from Mozart, the immediacy of these comments and the accuracy of his memory may be questioned, since he did not begin his work for some two months after Mozart's death.

In any case, the remaining movements—Sanctus, Benedictus, Agnus Dei, Communio (*Lux aeterna*)—seem to be Süssmayr's work, though they are close enough to Mozart's style to make credible his assertion that he was working with notes from the master. By the time the Requiem was finally published as Mozart's in 1800, rumors had long circulated about the complicity of other composers in its completion. At the request of the publishers, Brietkopf & Härtel, Süssmayr described his role, explaining that everything from the verse "*judicandus homo reus*" (the third line of the *Lacrimosa*) was his own, though it had been his idea to repeat Mozart's *Kyrie* fugue in the closing *Communion* "to give the work greater uniformity." Whether or not this decision grew out of conversations with Mozart regarding the overall design of his score, it was, in any case, a normal procedure in Viennese Mass compositions of the day. We shall probably never know to what degree Süssmayr made use of Mozart's sketches for later movements; most sketches as may have existed seem to have been destroyed by Constanze in order to maintain the fiction that her husband actually completed the Requiem himself. (The surviving Requiem manuscript, along with another manuscript containing all we have of Mozart's sketches, were recently published in facsimile, allowing those interested in the question the opportunity to decide for themselves.)



An oil painting, c.1798, of Mozart's surviving children Franz Xaver Wolfgang and Carl Thomas

It is clear that Süssmayr was not Constanze's first or even her second choice to finish her husband's score, so we should probably be wary of putting too much stock in his claims that he had special information that was not available to other musicians in the Mozart circle. Still it was Süssmayr's pious labors on behalf of his "unforgettable teacher" that have made it possible for us to hear performances of Mozart's last musical conception.

However much we may wish that Mozart had lived to complete the entire Requiem and many other works after it, we can be grateful for a performable version made possible through Süssmayr's assiduous devotion. Compared to Mozart's earlier Mass compositions, the Requiem is a work of somber and impressive beauty, darker in color, but rising to great heights of power and drama (as in the first two lines of the *Lacrimosa*, probably the last notes he ever penned), and soaring with the ineffable grace that was his, but clearly filled, as well, with the commitment of immediate and urgent personal expression.

—Steven Ledbetter



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MOZART Requiem in D minor, K.626

INTROITUS

Requiem

Requiem aeternam dona eis Domine: et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam: ad te omnis caro veniet.

Grant them eternal rest, O Lord: and let everlasting light shine on them. To thee, O God, praise is meet in Sion, and unto thee shall the vow be performed in Jerusalem. Hearken unto my prayer: unto thee shall all flesh come.

KYRIE

Kyrie eleison;
Christe eleison;
Kyrie eleison.

Lord, have mercy upon us;
Christ, have mercy upon us;
Lord, have mercy upon us.

SEQUENCE

Dies irae

Dies irae, dies illa
Solvet saeclum in favilla
Teste David cum Sibylla.

The day of wrath, that day shall dissolve the world in ashes, as witnesseth David and the Sibyl.

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus!

What trembling shall there be when the Judge shall come who shall thresh out all thoroughly!

Tuba mirum

Tuba, mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

The trumpet, scattering a wondrous sound through the tombs of all lands, shall drive all unto the Throne.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Death and Nature shall be astounded when the creature shall rise again to answer to the Judge.

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

A written book shall be brought forth in which shall be contained all for which the world shall be judged.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

And therefore when the Judge shall sit, whatsoever is hidden shall be manifest; and naught shall remain unavenged.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

What shall I say in my misery? Whom shall I ask to be my advocate, when scarcely the righteous may be without fear?

Rex tremendae

Rex tremendae majestatis
Qui salvandos salvas gratis;
Salva me, fons pietatis.

King of awful majesty, who freely savest the redeemed; save me, O fount of mercy.

Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.

Remember, merciful Jesus, that I am the cause of thy journey, lest thou lose me in that day.

Please turn the page quietly.

Quaerens me sedisti lassus;
Redemisti crucem passus.
Tantus labor non sit cassus.

Seeking me didst thou sit weary: thou didst redeem me, suffering the cross: let not such labor be frustrated.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

O just Judge of vengeance, give the gift of remission before the day of reckoning.

Ingemisco tanquam reus:
Culpa rubet vultus meus.
Supplicanti parce, Deus.

I groan as one guilty; my face blushes at my sin. Spare, O God, me, thy suppliant.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who didst absolve Mary, and didst hear the thief's prayer, hast given hope to me also.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

My prayers are not worthy, but do thou, good Lord, show mercy, lest I burn in everlasting fire.

Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Give me place among thy sheep and put me apart from the goats, setting me on the right hand.

Confutatis

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

When the damned are confounded and devoted to sharp flames, call thou me with the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

I pray, kneeling in supplication, a heart contrite as ashes, take thou mine end into thy care.

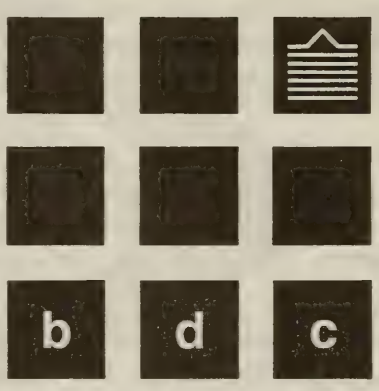
Lacrimosa

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Lamentable is that day on which guilty man shall arise from the ashes to be judged.

Huic ergo parce, Deus,
Pie Jesu Domine:
Dona eis requiem. Amen.

Spare then this one, O God,
merciful Lord Jesus:
give them peace. Amen.



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Domine Jesu

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu; libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum. Sed signifer sanctus Michael repraesentet eas in lucem sanctam: quam olim Abrahae promisisti et semini eius.

O Lord, Jesus Christ, King of glory, deliver the souls of all the departed faithful from the torments of hell and from the bottomless pit; deliver them from the mouth of the lion: lest Tartarus swallow them; lest they fall into the darkness. But let Saint Michael the standardbearer bring them forth into the holy light; which thou didst once promise unto Abraham and his seed.

Hostias

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis quarum hodie memoriam facimus: quam olim Abrahae promisisti et semini eius.

To thee, O Lord, we render our offerings and prayers with praises. Do thou receive them for those souls which we commemorate today: which thou didst once promise unto Abraham and his seed.

SANCTUS

Sanctus, sanctus, sanctus, Domine Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of thy glory. Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

AGNUS DEI

Agnus Dei qui tollis peccata mundi; dona eis requiem. Agnus Dei qui tollis peccata mundi; dona eis requiem sempiternam.

Lamb of God, that takest away the sins of the world; give them rest. Lamb of God, that takest away the sins of the world: give them eternal rest.

COMMUNIO

Lux aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis, quia pius es.

Let everlasting light shine on them, O Lord, with thy saints for ever; for thou art merciful.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Grant to the departed eternal rest, O Lord: and let everlasting light shine on them.

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The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (Harper Perennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen. Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). The recent series of readable, compact composer biographies—"Musical lives," from Cambridge University Press—includes John Rosselli's *The life of Mozart* (Cambridge paperback; Berlioz, Beethoven, Debussy, Mahler, Schubert, and Richard Strauss are among the other composers included in this series). Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception* provides a detailed survey of Mozart's symphonies (Oxford paperback). Michael Steinberg's note on the Symphony No. 40 is in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes entries by Cliff Eisen on the symphonies and by David Humphreys on the choral



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music, including the *Requiem* (Schirmer). Robbins Landon has also provided a chapter on the Mozart symphonies to *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

Noteworthy recordings of the Symphony No. 40 include Benjamin Britten's with the English Chamber Orchestra (London), Hans Graf's with the Orchestra of the Salzburg Mozarteum (Laserlight), James Levine's with the Vienna Philharmonic (Deutsche Grammophon), Charles Mackerras's with the Prague Chamber Orchestra (Telarc), George Szell's with the Cleveland Orchestra (Sony), and Bruno Walter's with the New York Philharmonic (Sony). For a performance on period instruments, try Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre).

Noteworthy recordings of Mozart's *Requiem* include (alphabetically by conductor) Claudio Abbado's with the Berlin Philharmonic and soloists Karita Mattila, Sara Mingardo, Michael Schade, and Bryn Terfel (Deutsche Grammophon, taken from a live Salzburg performance marking the tenth anniversary of Herbert von Karajan's death); Colin Davis's with the BBC Symphony Orchestra and soloists Helen Donath, Yvonne Minton, Ryland Davies, and Gerd Nienstedt (Philips; Davis has also recorded the *Requiem* more recently with the Bavarian Radio Symphony Orchestra for RCA); John Eliot Gardiner's period-instrument account (at lowered pitch) with the Monteverdi Choir, English Baroque Soloists, and soloists Barbara Bonney, Anne Sofie von Otter, Hans-Peter Blochwitz, and Willard White (Philips); Philippe Herreweghe's with the Orchestre des Champs-Élysées, Collegium Vocale, and La Chapelle Royale (Harmonia Mundi); Herbert von Karajan's with the Berlin Philharmonic and soloists Anna Tomowa-Sintow, Agnes Baltsa, Werner Krenn, and José van Dam (Deutsche Grammophon); Sir Neville Marriner's with the Academy of St. Martin in the Fields and soloists Ileana Cotrubas, Helen Watts, Robert Tear, and John Shirley-Quirk (London); and Robert Shaw's with the Atlanta Symphony and soloists Arleen Augér, Delores Ziegler, Jerry Hadley, and Tom Krause (Telarc).

The aforementioned recordings are of Mozart's *Requiem* in the standard Süssmayr completion. If you're interested in investigating more recent, alternative completions of Mozart's work, there are recordings of H.C. Robbins Landon's 1987 edition led by Bruno Weil with Tafelmusik and the Tölzer Boys Choir (Sony Vivarte); of Robert Levin's 1994 edition led by Martin Pearlman with the period-instrument Boston Baroque Orchestra and soloists Ruth Ziesak, Nancy Maultsby, Richard Croft, and David Arnold (Telarc); and of C.F. Maunder's 1988 edition led by Christopher Hogwood and the Academy of Ancient Music with soloists Emma Kirkby, Carolyn Watkinson, Anthony Rolfe-Johnson, and David Thomas (L'Oiseau-Lyre).

—Marc Mandel

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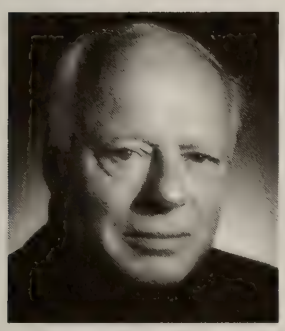
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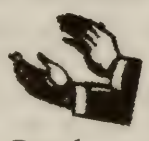
Bernard Haitink



Principal guest conductor of the Boston Symphony Orchestra since 1995, Bernard Haitink is currently music director of London's Royal Opera, a post he relinquishes in 2002. He was previously music director at Glyndebourne (1978-88) and has conducted many operas for television and video with both companies. Mr. Haitink's career as an orchestral conductor is no less distinguished: he has recently been appointed chief conductor of the Staatskapelle Dresden, a post he will take up in August 2002. Previously he was chief conductor from 1964 to 1988 of the Concertgebouw Orchestra, principal conductor from 1967 to 1979 of the London Philharmonic, of which he became president in 1990, and music director from 1994 to 1999 of the European Union Youth Orchestra. The Royal Concertgebouw Orchestra has appointed him their Honorary Conductor—the first time such a title has been awarded in the history of that orchestra, an award made in recognition of his contributions to the orchestra since his conducting debut with them in 1956. During the closure of the Royal Opera House for renovation, Mr. Haitink conducted performances of Wagner's *Ring* in London and Birmingham, *Der Freischütz* and *Mefistofele* at the Barbican, *Don Carlo* at the Edinburgh Festival, and *The Bartered Bride* at the newly refurbished Sadler's Wells Theatre. In December 1999 he conducted the Inaugural Gala concerts at the Royal Opera House, followed immediately by performances of *Falstaff*. He led a new production of *Tristan und Isolde* at the Royal Opera House during the autumn of 2000 and returned there for performances of *The Queen of Spades* in May 2001. His 2001-02 season includes performances of *Jenůfa*, a revival of *Tristan und Isolde*, and gala performances at the end of the season to celebrate his time as music director of the Royal Opera House. Besides his commitments at the Royal Opera House in London, Mr. Haitink is a regular guest with the world's leading orchestras, including the Dresden Staatskapelle, Berlin Philharmonic, Royal Concertgebouw, Vienna Philharmonic (with which he will tour the United States in 2002), London Philharmonic, and London Symphony Orchestra. He toured with the Berlin Philharmonic throughout Europe in the summer of 2000, including concerts at the Salzburg Festival, BBC Proms, and Lucerne Festival. As principal guest conductor of the Boston Symphony Orchestra he makes regular appearances with that ensemble in Boston, at Tanglewood, and in New York; in the summer of 2001 he led the orchestra on tour in Europe. Mr. Haitink has a distinguished recording history with Philips, Decca, and EMI. Recordings with the London Philharmonic include music of Shostakovich, Stravinsky, Elgar, and Vaughan Williams. He has recorded the symphonies of Mahler, Bruckner, and Beethoven with the Concertgebouw, Brahms and Bruckner with the Vienna Philharmonic, and Mahler with the Berlin Philharmonic. His recordings with the Boston Symphony Orchestra include the four Brahms symphonies and music of Ravel on



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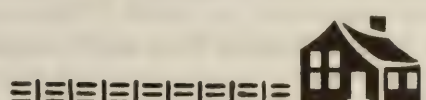
by

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Philips, and the Brahms Second Piano Concerto with Emanuel Ax on Sony Classical. Opera recordings include *Peter Grimes* and *Don Carlos* with the Royal Opera House, *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* with Glyndebourne, *Der Rosenkavalier* and *Fidelio* with the Dresden Staatskapelle, and *The Magic Flute*, *Daphne*, *Tannhäuser*, and Wagner's complete *Ring* cycle with the Bayerische Rundfunk. Bernard Haitink has received many awards in recognition of his services to music, notably an Honorary KBE in 1977 and the Erasmus Prize in Holland in 1991. Most recently he received a House Order of Orange-Nassau, given to him by the Queen of the Netherlands for his achievement in the arts. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has led the orchestra regularly in subscription concerts since 1985.

Christine Schäfer



German soprano Christine Schäfer studied at the Berlin Conservatory with Professor Ingrid Figur, the late Arleen Augér, Aribert Reimann, Dietrich Fischer-Dieskau, and Sena Jurinac; she enjoys a successful international career in opera, concerts, recitals, and recordings. Ms. Schäfer made an acclaimed debut as Konstanze at the 1997 Salzburg Festival. Other recent successes include Berg's *Lulu* at the Salzburg and Glyndebourne festivals, and at Innsbrück in a production by Brigitte Fassbänder; Zerbinetta at the Munich State Opera with Sir Colin Davis; *Pierrot Lunaire* at the Châtelet and the Berliner Staatsoper, both with Pierre Boulez; Pamina in Amsterdam and at the Monnaie in Brussels; Zdenka in Houston with Eschenbach; Sophie in her Covent Garden debut under Thielemann, and Ilia at the Salzburg Festival. The summer of 1993 marked her United States operatic debut as Sophie, in San Francisco Opera's Strauss Festival. Last season's opera engagements include Konstanze at Covent Garden, Cherubino at the Salzburg Festival, and her Metropolitan Opera debut as Lulu. Current and future plans include Gilda at Covent Garden, Cleopatra in Handel's *Giulio Cesare* in Amsterdam, *Lulu* at the Metropolitan Opera, and new productions of *Die Entführung aus dem Serail* in Munich and *Alcina* at the Drottningholm Festival. Ms. Schäfer's concert repertoire ranges from the Baroque to the contemporary. She appears regularly with Claudio Abbado, Sir Simon Rattle, Christoph Eschenbach, Pierre Boulez, and Nikolaus Harnoncourt. She made her recital debut in 1988 at the Berlin Festival singing Aribert Reimann's *Nachträume*. This season she gives recital tours of Japan and America, and appears as artist-in-residence at the Alte Oper in Frankfurt. Recent concert appearances have included a new work by Matthias Pintscher with Claudio Abbado and the Berlin Philharmonic, music of Berg and Debussy in Chicago and Cologne with Boulez and the Chicago Symphony Orchestra, Mozart's C minor Mass in Salzburg with Abbado and the Berlin Philharmonic, Zerbinetta in concert with Sir Simon Rattle and the London Symphony Orchestra, Bach's *Magnificat* in Vienna with Harnoncourt and the Concentus Musicus, Bach's *Christmas Oratorio* in Berlin with Philippe Herreweghe and the Berlin Philharmonic, and Boulez's *Pli selon pli* and Schoenberg's *Pierrot Lunaire* with Boulez and the Ensemble InterContemporain. Future engagements include her New York Philharmonic debut under Daniele Gatti and performances of Bach and Mozart in Vienna with Harnoncourt. Ms. Schäfer's discography includes Konstanze in Mozart's *Die Entführung aus dem Serail* with Les Arts Florissants and William Christie on Erato. For Deutsche Grammophon she has recorded a collection of Mozart and Strauss songs with the Berlin Philharmonic and Claudio Abbado, Bach's wedding cantatas with Musica Antiqua Köln and Reinhard Goebel, Schoenberg's *Pierrot Lunaire* with the Ensemble InterContemporain and Boulez, and songs by Debussy and Chausson with pianist Irwin Gage. Earlier recordings include Haydn's *Creation* with Rilling, Reimann's *Nachträume* and *Kinderlieder*, Bach's *St. John* Passion with the Hymnus-Chorknaben of Stuttgart, Mozart canzonettas with the wind ensemble of the Berlin Philharmonic led by Fischer-Dieskau, and Schubert and Schumann Lieder as part of Graham Johnson's acclaimed series for Hyperion. Ms. Schäfer's only previous appearances with the Boston Symphony were as soloist in Mahler's Fourth Symphony under Seiji Ozawa at Symphony Hall and at Carnegie Hall in October 1993.



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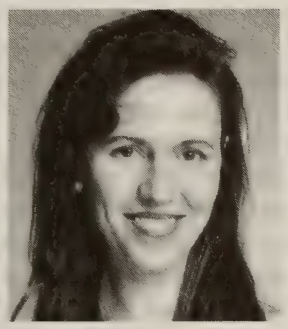
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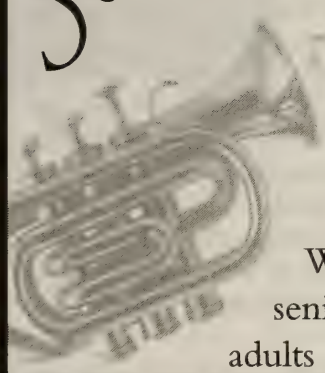
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Sara Mingardo



Making her Boston Symphony debut at these concerts, contralto Sara Mingardo was born in Venice and studied at the Benedetto Marcello Conservatory with Paolo Ghitti. After winning national and international vocal competitions, she won the singing competition in Avezzano in 1987 performing as Fidalma in Cimarosa's *Il matrimonio segreto* staged in Aquila and Sulmona. The following year she performed in the title role of *La Cenerentola* in Treviso and at the Teatro Sociale of Rovigo, conducted by Bruno Campanella. Ms. Mingardo has appeared in such opera houses as the La Scala in Milan, Bologna's Teatro Comunale of Bologna, the Venice's Teatro La Fenice, the Teatro Comunale of Florence, the San Carlo Theater of Naples, Turin's Teatro Regio, the Opéra of Montecarlo, and the Opéra of Lausanne, as well as the festivals of Salzburg, Martina Franca, and Schwetzingen, in such roles as Isoletta in Bellini's *La straniera*, Lucretia in Britten's *The Rape of Lucretia*, and Rosina in *Il barbiere di Siviglia*, as well as in *Die Zauberflöte*, *Gianni Schicchi*, Puccini's *Trittico*, *Rigoletto*, *Moses und Aaron*, *L'incoronazione di Poppea*, *Orfeo ed Euridice*, *Otello*, Britten's *A Midsummer Night's Dream*, *Anna Bolena*, Handel's *Rinaldo*, *Béatrice et Bénédict*, *Il tamerlano*, *Roméo et Juliette*, and Monteverdi's *Orfeo*. Her concert repertoire include Fux's *Requiem*, Handel's *Messiah*, Mozart's *Requiem*, Rossini's *Petite Messe solennelle*, Dvořák's *Stabat Mater*, Rossini's *Stabat Mater*,

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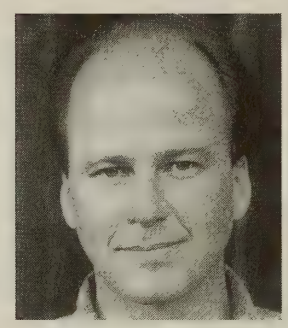
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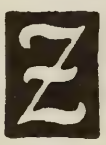
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Respighi's *Lauda per la Natività del Signore*, Brahms's Alto Rhapsody, and Pergolesi's *Stabat Mater*. In 1995 Ms. Mingardo recorded the title role of Händel's *Riccardo I* conducted by Christophe Rousset for Decca/L'Oiseau-Lyre. Her discography also includes Mozart's *Requiem* with Claudio Abbado and the Berlin Philharmonic on Deutsche Grammophon and Vivaldi's *Gloria* and *Magnificat* with Rinaldo Alessandrini on Opus 111. She will record the role of Mistress Quickly in Verdi's *Falstaff* with John Eliot Gardiner for Philips. Recently Ms. Mingardo has been heard in the *Messa romana* and *Dixit Dominus* at the Accademia Santa Cecilia of Rome, *The Dream of Gerontius* under Sir Colin Davis, Berlioz's *Les Troyens*, Schumann's *Das Paradis und die Peri*, the title role in *Giulio Cesare* in Montpellier and at the Théâtre des Champs-Élysées, and *Falstaff* in Ferrara under Claudio Abbado. This season she performs Mozart's *Requiem* in Salzburg, Beethoven's *Missa Solemnis* in Paris, Silvia in Monteverdi's *L'Orfeo* in Madrid, Ottone in *L'incoronazione di Poppea* in Florence, and Ursule in *Béatrice et Bénédict* and as soloist in Mahler's Symphony No. 2 with the London Symphony. Ms. Mingardo made her Santa Fe Opera debut in the summer of 2000 as Andromaca in *Ermione*. Future engagements include Handel's *Il trionfo del tempo e del disinganno* at the Accademia di Santa Cecilia in Rome, Andronico in *Tamerlano* in Florence, and *L'Orfeo* in Barcelona, as well as numerous concerts in Europe and North America. She makes her Carnegie Hall debut this season with pianist Maurizio Pollini.

Richard Croft



Making his Boston Symphony debut at these concerts, American tenor Richard Croft is internationally renowned for his performances with leading opera companies and orchestras including the Metropolitan Opera, Opéra de Paris, Glyndebourne Festival, Santa Fe Opera, and New York Philharmonic, in repertoire ranging from Handel and Mozart to the present. Richard Croft began his 2001-02 season singing one of his signature roles, Ferrando in *Così fan tutte*, with Washington Opera, opposite his brother, baritone Dwayne Croft. In the summer of 2002 he sings Tito in *La clemenza di Tito* in his return to Santa Fe Opera. Other future projects include Handel's *Jephtha* with René Jacobs at Brussels's Théâtre Royale de la Monnaie and Orphée in Gluck's *Orphée et Eurydice* at the Salzburg Festival with Marc Minkowski. Mr. Croft made his debut with Houston Grand Opera as Ferrando, and first appeared with the Cleveland Orchestra as Pelléas in concert performances of Debussy's *Pelléas et Mélisande* under Pierre Boulez. At the Metropolitan Opera he has sung Ferrando under the baton of James Levine, Belmonte in *Die Entführung aus dem Serail*, and Almaviva in *Il barbiere di Siviglia*. He has sung Tito in *La clemenza di Tito* at Dallas Opera, Tom in *The Rake's Progress* at Santa Fe Opera, and Belfiore with Opera Theatre of Saint Louis in the first North American pro-



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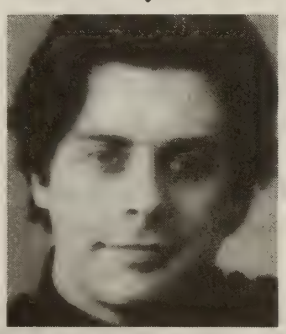
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duction of Rossini's *Il viaggio a Reims*. In Europe Mr. Croft has appeared with the Opéra de Paris as Don Ottavio in *Don Giovanni*, at the Salzburg Easter Festival as Lurcanio in *Ariodante*, and at the Deutsche Staatsoper Berlin as Almaviva, the Composer in Gassman's *L'opera seria*, and Adam in Scarlatti's *Il primo omicidio*, his recording of which won a 1999 Gramophone Award. He is a regular guest with Netherlands Opera, where his roles include Almaviva, Sifare in *Mitridate*, and Agenor in *Il re pastore*. His many appearances with the Glyndebourne Festival include Don Ottavio, Tom Rakewell, Septimius in Peter Sellars's production of *Theodora*, and Flamand in *Capriccio*. He has performed Monteverdi's Nerone under René Jacobs, and Handel's Nerone and the title role in *Idomeneo* with Marc Minkowski in the acclaimed David McVicar production with Flanders Opera. His European debut was as Don Ottavio with L'Opéra de Nice in 1987. Mr. Croft's concert engagements have included Haydn's *Creation* under James Conlon at the Cincinnati May Festival, Handel's *Messiah* with the Saint Louis Symphony, *Hercules* with Les Musiciens du Louvre and Marc Minkowski, *Theodora* with Les Arts Florissants and William Christie, Beethoven's Ninth Symphony with the Atlanta Symphony under the late Robert Shaw, and his Carnegie Hall debut under Sir Neville Marriner in Mozart's *Requiem*. Mr. Croft has recorded *Ariodante* and *Hercules* for Deutsche Grammophon/Archiv, *Il primo omicidio* for Harmonia Mundi, and *Theodora* for Erato. His performances of *Die Entführung aus dem Serail* and *La finta giardiniera* in Drottningholm have been released on video and laserdisc by Philips.

John Relyea



In the 2001-02 season, bass-baritone John Relyea returns to the Metropolitan Opera as Colline in *La bohème*, the Night Watchman in *Die Meistersinger von Nürnberg*, Don Basilio in *Il barbiere di Siviglia*, and the Voice of Neptune in *Idomeneo.* He also makes his Covent Garden, Paris Opéra-Bastille, and Hamburg State Opera debuts. Concert performances include Beethoven's Symphony No. 9 with the New York Philharmonic, Mozart's *Requiem* with Mariss Jansons and the Pittsburgh Symphony, and the title role in Donizetti's *Marin Falliero* with Eve Queler and the Opera Orchestra of New York at Carnegie Hall. Last season Mr. Relyea returned to the Metropolitan Opera as Masetto in *Don Giovanni* conducted by James Levine. The production was nationally televised in December 2000. He made his Metropolitan Opera debut in February 2000 as Alidoro in *La Cenerentola*. The winner of the San Francisco Opera's 1995 Merola Grand Finals, he continued his relationship with the San Francisco Opera in the 2000-01 season singing Cadmus and Somnus in Handel's *Semele* conducted by Sir Charles Mackerras. In 2000-01 Mr. Relyea made his debut with the Monnaie Orchestra in Brussels in Verdi's *Requiem* conducted by Antonio Pappano, his New York Philharmonic debut in Elgar's *The Dream of Gerontius* with Sir Colin Davis, and his New York recital debut at Weill Recital Hall in Carnegie Hall. Other concert engagements last season included Verdi's *Requiem* on tour with the Swedish Radio Symphony Orchestra. He returned to Carnegie Hall as bass soloist in Rossini's *Stabat Mater* under Sir Neville Marriner and also performed with the Atlanta Symphony Orchestra, the Pittsburgh Symphony, and the Minnesota Orchestra. During the summer of 2000, Mr. Relyea performed at the Edinburgh, Salzburg, and Ravinia festivals. That August he was bass soloist in Beethoven's Symphony No. 9 with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center's 25th Anniversary Gala in Philadelphia. In the spring of 2000 he was the bass soloist in nationally televised performances of Haydn's *Creation* at the Basilica in Baltimore with Gilbert Levine conducting the Philharmonia Orchestra of London. Mr. Relyea has also sung with the San Francisco Symphony under Norrington, the Cleveland Orchestra and Dohnányi, the Philadelphia Orchestra under Sawallisch, and the Houston Symphony under Eschenbach. In

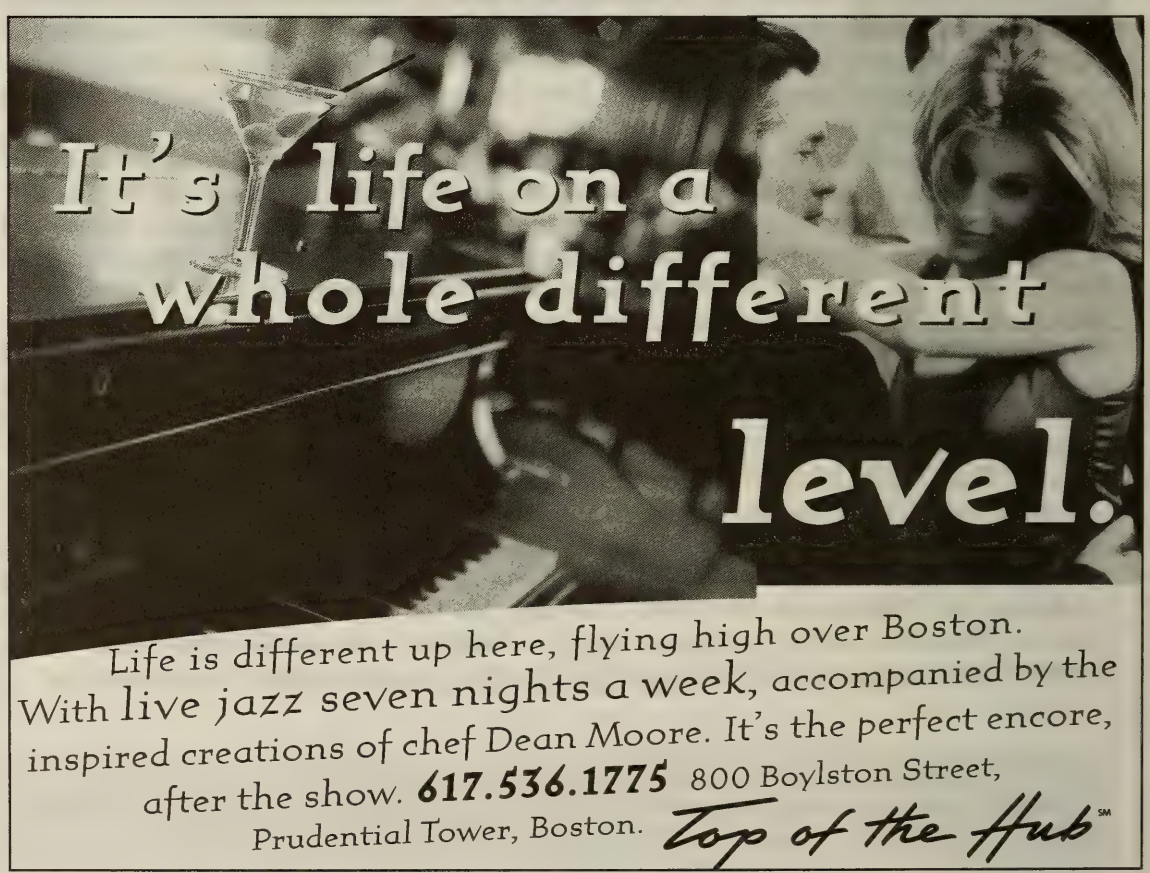
Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

May 1997 he made his San Francisco recital debut as part of the prestigious Schwabacher Recital Series. In the spring of 2001, he gave recitals in Ann Arbor and at Weill Recital Hall in New York. Mr. Relyea began studying voice with his father, the renowned Canadian bass-baritone Gary Relyea, and currently studies with legendary bass Jerome Hines. In 1998 he was honored with a prestigious ARIA award. Making his BSO subscription series debut this week, Mr. Relyea made his only previous Boston Symphony appearance in July 1999 at Tanglewood, as soloist in Mozart's *Great* C minor Mass led by Seiji Ozawa.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. This past summer, in addition to their performances with the Boston Symphony Orchestra and their annual Friday-evening Prelude Concert at Tanglewood, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic both at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. Also during that tour—the TFC's first in Europe—the chorus performed an *a cappella* concert of music by Brahms, Bruckner, Copland, Martin, and Martino in the Dom Cathedral in Lübeck, Germany. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and



Japan, the chorus's first performance overseas. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The group has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, on Philips; Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal. Also for Philips, with the BSO under Bernard Haitink's direction, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie*. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. Mr. Oliver has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and in May 1999 prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan. This season he will conduct the Carnegie Hall Choral Workshop in preparation for Mr. Previn's January 2002 Carnegie Hall performance of Brahms's *Ein deutsches Requiem*.

Tanglewood Festival Chorus
John Oliver, Conductor

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Jenifer Lynn Cameron
Susan Cavalieri
Catherine C. Cave
Danielle Champoux
Jane R. Circle
Lorenzee Cole
Carol Cujec
Laura C. Grande
Kathy Ho
Nancy Kurtz
Renee Dawn Morris
Joei Marshall Perry
Melanie W. Salisbury
Pamela Schweppe
Angela M. Vieira

Mezzo-sopranos
Ethel Crawford
Diane Droste
Paula Folkman
Dorrie Freedman
Evelyn Eshleman Kern
Gale Livingston
Kristen McEntee
Louise-Marie Mennier
Catherine Playoust
Mimi Rohlfing
Kathleen Schardin
Julie Steinhilber
Cindy Vredeveld
Christina Lillian Wallace
Marguerite Weidknecht

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Richard A. Bissell
Stephen Chrzan
Rick Costantino
Andrew Crain
Jose Delgado
Tom Dinger
David Fontes
J. Stephen Groff
James R. Kauffman
David Lin
Ronald Lloyd
Henry Lussier
Mark Mulligan
Don P. Sturdy
Martin S. Thomson

Basses
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Joel Evans
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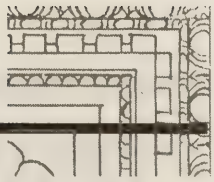
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NEXT PROGRAM. . .

Thursday, January 24, at 10:30 a.m.
(Open Rehearsal)
Thursday, January 24, at 8
Friday, January 25, at 8
Saturday, January 26, at 8

Pre-Concert Talks by
Harlow Robinson,
Northeastern University

JUN MÄRKL conducting

FAURÉ — *Pelléas et Mélisande*, Suite from the incidental music to Maeterlinck's tragedy, Opus 80

Prélude: Quasi adagio
The Spinner: Andantino quasi allegretto
Sicilienne: Allegretto molto moderato
The death of Mélisande: Molto Adagio

RACHMANINOFF — Piano Concerto No. 4 in G minor, Opus 40

Allegro vivace
Largo
Allegro vivace

GARRICK OHLSSON

INTERMISSION

MENDELSSOHN — Symphony No. 3 in A minor, Opus 56, *Scottish*

Introduction and Allegro agitato
Scherzo assai vivace
Adagio cantabile
Allegro guerriero and Finale maestoso

Next week's concerts bring the BSO debut of the young Munich-born conductor Jun Märkl, who studied at Tanglewood with Leonard Bernstein and Seiji Ozawa. Gabriel Fauré's music for a staging of Maurice Maeterlinck's play *Pelléas et Mélisande* is simultaneously straightforward and dreamlike, capturing the fairy-tale quality of the story of a mysterious young girl whose beauty entrances two brothers. Himself a virtuoso pianist, Sergei Rachmaninoff is perhaps best-known for the Russian-tinged Romanticism of his piano concertos. The Fourth Piano Concerto was his last, written in 1926, revised in 1941, and being given its first-ever Boston Symphony performances next week with the virtuoso American pianist Garrick Ohlsson as soloist. Felix Mendelssohn's atmospheric Symphony No. 3, *Scottish*, was a belated response to a trip he took at twenty to the British Isles. Although he called it a symphony, the music suggests an orchestral tone poem and so represents an innovation in symphonic form.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, January 24, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—January 24, 8-9:55
Friday Evening—January 25, 8-9:55
Saturday 'B'—January 26, 8-9:55

JUN MÄRKL conducting
GARRICK OHLSSON, piano

FAURÉ	Suite from *Pelléas et Mélisande*
RACHMANINOFF	Piano Concerto No. 4
MENDELSSOHN	Symphony No. 3, *Scottish*

Thursday 'D'—January 31, 8-9:50
Friday Evening—February 1, 8-9:50
Saturday 'A'—February 2, 8-9:50
Tuesday 'B'—February 5, 8-9:50

ILAN VOLKOV conducting
IDA HAENDEL, violin
JAMES SOMMERVILLE, horn

SCHUMANN	Overture to *Genoveva*
BRUCH	Violin Concerto No. 1
LIGETI	*Hamburgisches Konzert* (American premiere)
HAYDN	Symphony No. 42

Programs and artists subject to change.

Sunday, February 3, at 3 p.m.
Jordan Hall, New England Conservatory

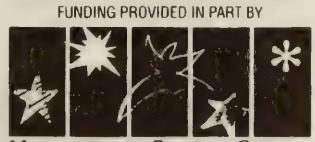
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with WILLIAM SHARP, baritone

MOZART	Quartet in F for oboe and strings, K.370(368b)
HARBISON	*Words from Paterson*, for baritone and seven instruments
DUTILLEUX	*Les Citations*
BRAHMS	Quintet in B minor for clarinet and strings, Opus 115

Thursday, February 7, at 10:30 a.m.
(Open Rehearsal)
Thursday 'B'—February 7, 8-9:50
Friday 'A'—February 8, 1:30-3:20
Saturday 'B'—February 9, 8-9:50

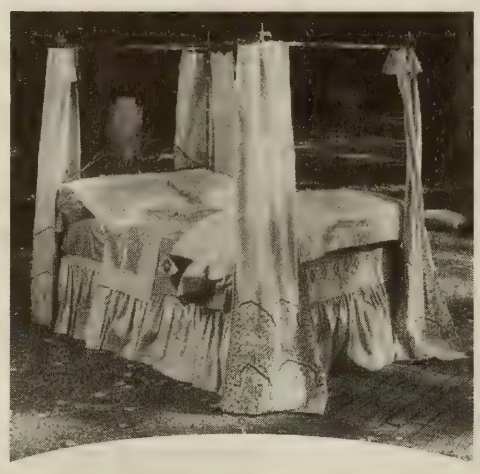
DANIELE GATTI conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-BRAHMS PROGRAM	Variations on a Theme by Haydn *Schicksalslied*, for chorus and orchestra Symphony No. 4

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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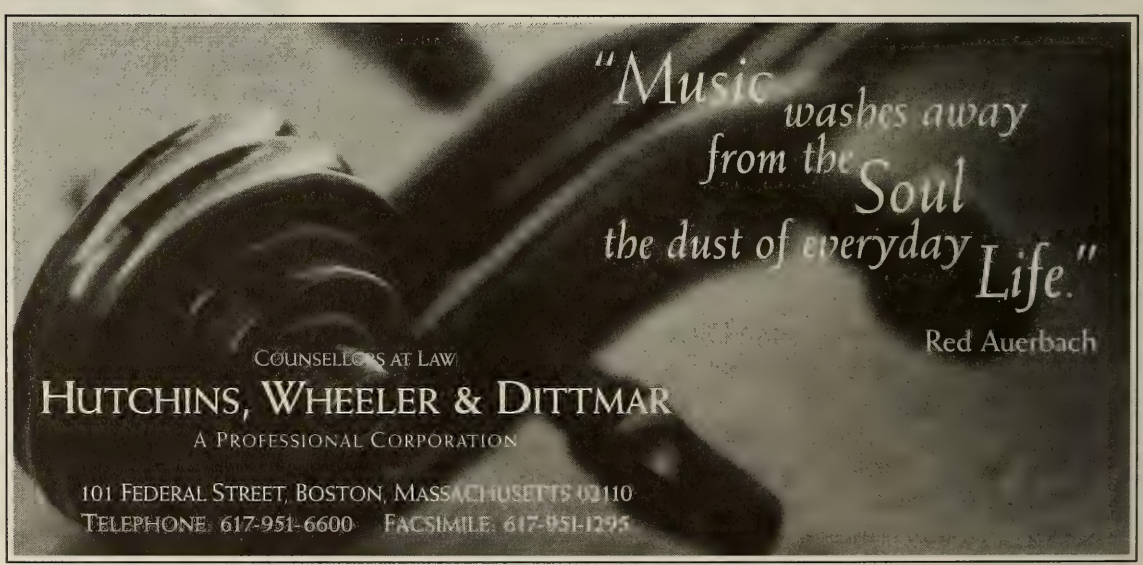
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

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IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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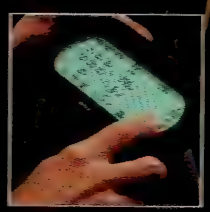


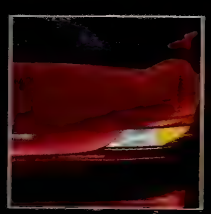
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BSO

Boston Symphony Chamber Players
Sunday, February 3, at 3 p.m.
at Jordan Hall

The Boston Symphony Chamber Players continue their 2001-02 series of four Sunday-afternoon concerts at Jordan Hall at the New England Conservatory on Sunday, February 3, at 3 p.m. with a program including Mozart's Quartet in F for oboe and strings, K.370, John Harbison's *Words from Paterson* featuring baritone William Sharp, Henri Dutilleux's *Les Citations* for oboe, harpsichord, double bass, and percussion, and Brahms's Quintet in B minor for clarinet and strings, Op. 115. The season will continue with a program featuring André Previn as guest pianist on March 24 and conclude with music of Schulhoff, Golijov, and Brahms on April 28. Single tickets for all of these concerts are available at $30, $22, and $17. They may be purchased through Symphony Charge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

New BSO Members

The Boston Symphony Orchestra has three new members this season—principal oboe John Ferrillo, violist Rebecca Gitter, and cellist Mihail Jojatu.

John Ferrillo joined the Boston Symphony Orchestra as principal oboe at the start of the 2001 Tanglewood season, having appeared with the orchestra several times as a guest performer in recent seasons. From 1986 to 2001 he was principal oboe of the Metropolitan Opera Orchestra. Mr. Ferrillo grew up in Bedford, Massachusetts, and played in the Greater Boston Youth Symphony Orchestra. He is a graduate of the Curtis Institute, where he studied with John deLancie and received his diploma and artist's certificate. He also studied with John Mack at the Blossom Festival and has participated in the Marlboro, Craftsbury, and Monadnock festivals. Prior to his appointment at the Metropolitan Opera, Mr. Ferrillo was second oboe of the San Francisco Symphony, and was a faculty member at Illinois State University and West Virginia State University. A former faculty member of the Mannes School of Music in New York City, he has taught and performed at the Aspen and Waterloo festivals and at the Mannes Bach Institute, and currently serves on the faculty of the Juilliard School. As principal oboe of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players.



Rebecca Gitter was born in Canada in 1978. She began violin studies at the age of seven and viola studies when she was thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto. While at CIM, she was the recipient of the Institute's Annual Viola Prize and the Robert Vernon Prize in competition, resulting in solo performances with the CIM orchestra. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award; before her appointment to the BSO's viola section, she was offered a position in the Detroit Symphony Orchestra. In past summers, she has participated in the Taos School of Music, Ravinia's Steanes Institute for Young Artists, the National Academy Orchestra of Canada, and the National Youth Orchestra of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.



The newest member of the Boston Symphony Orchestra is cellist **Mihail Jojatu**, who joined the orchestra in January 2002. A native of Romania, Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He received his Conservatory Diploma at the Boston Conservatory of Music in 1999 and is currently an Artist Diploma candidate at Boston University. He has studied with former BSO cellist Ronald



Feldman and is currently studying with BSO principal cellist Jules Eskin. In 1998 and 1999 he was a Fellow at the Tanglewood Music Center. Before joining the BSO, Mr. Jojatu was assistant principal cellist of the Boston Philharmonic and also of the Rhode Island Philharmonic.

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431. Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, Harlow Robinson of Northeastern University discusses Fauré, Rachmaninoff, and Mendelssohn. As the season continues, BSO Publications Associate Robert Kirzinger discusses Schumann, Bruch, Ligeti, and Haydn (January 31-February 5) and John Daverio of Boston University discusses music of Brahms (February 7-9).

BSO Members in Concert

BSO principal flute Jacques Zoon is soloist with cellist Iseut Chuat in the world premiere of Desenne's *A Valentine Duet* to open an evening of "Duets & Love Songs" with Steven Lipsitt leading the Boston Classical Orchestra on Friday, February 15, at 8 p.m. at Faneuil Hall. Also on the program are Brahms's *Liebeslieder* Waltzes and Mozart's *Sinfonia concertante* in E-flat, K.364, featuring the husband-and-wife team of Zoon and Chuat in a transcription of that work arranged for flute, cello, and orchestra. Tickets are $45, $32, and $23 ($5 discount for stu-



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BSO trombonist Norman Bolter is soloist in the world premiere of his own *IOURS* for trombone and orchestra on Sunday, February 17, at 3 p.m. with Isaiah Jackson leading the Pro Arte Chamber Orchestra of Boston at Sanders Theatre in Cambridge. Also on the program are Haydn's Symphony No. 6, *Le Matin*, and Schubert's Symphony No. 5. Tickets are $39, $29, $19, and $9. For more information call (617) 661-7067. In addition, a 2 p.m. "Aperitif" concert free to ticket holders features Mr. Bolter in chamber music of his own composition.

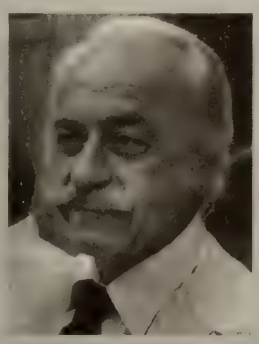
The Concord Chamber Music Society, founded by BSO violinist Wendy Putnam, continues its 2001-02 season on Sunday, February 17, at 3 p.m. at the First Parish in Concord, 20 Lexington Rd., with music of Mozart, Ravel, Beethoven, and Elliott Carter performed by BSO principals Jacques Zoon, flute, Malcolm Lowe, violin, and Steven Ansell, viola, with guest cellist Iseut Chuat. Tickets are $20 ($15 students and seniors). For more information call (978) 371-9667 or visit www.concordchambermusic.org.

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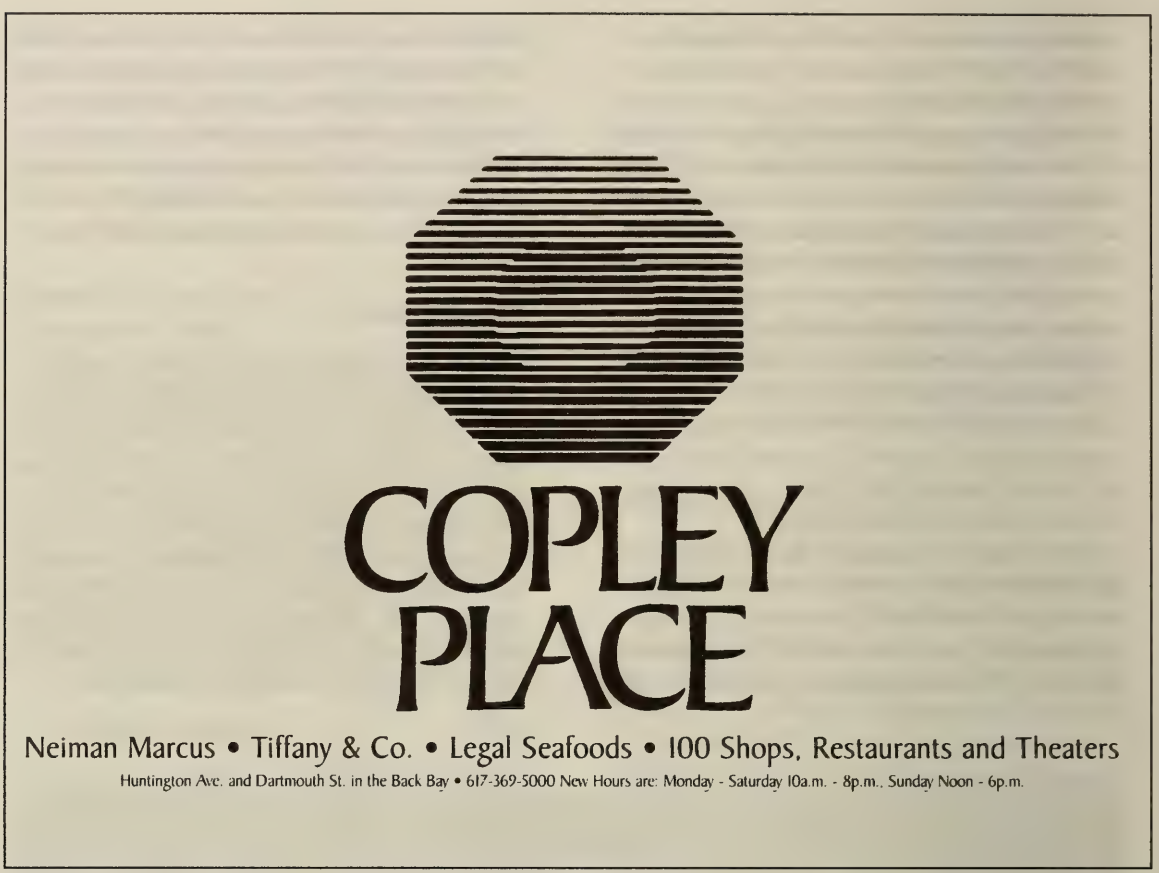
Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

In Memoriam

Armando Ghitalla
June 1, 1925–December 14, 2001



The Boston Symphony Orchestra notes with sadness the death at age seventy-six of trumpet player Armando Ghitalla, who became a member of the Boston Symphony in 1951 and was the BSO's principal trumpet from 1965 until his retirement in 1979. As principal trumpet he was also a member of the Boston Symphony Chamber Players, with whom he toured and recorded for RCA and Deutsche Grammophon. Born in Alpha, Illinois, Mr. Ghitalla was introduced to music by his father, an accordion-playing coal miner. He began playing trumpet at seven and first heard an orchestra as a teenager at the National Music Camp at Interlochen, Michigan, an experience that prompted his decision to become an orchestral trumpet player. He attended Illinois Wesleyan and New York University, continuing his studies at the Juilliard School of Music in New York. Mr. Ghitalla served in the Navy in World War II. Before coming to Boston he was principal trumpet of the New York City Center Opera and Ballet Orchestra, the Houston Symphony, and the RCA Recording Orchestra, as well as soloist with Paul Lavalle's Band of America. In 1960 he was the first trumpet player to play a solo recital at Carnegie Hall. He appeared on numerous occasions as soloist with the Boston Symphony, Boston Pops, and other orchestras, including the Miami Philharmonic, Richmond Symphony, and Philomusica of London. Mr. Ghitalla made two solo albums for Cambridge Records and taught on the faculties of Boston University, the New England Conservatory of Music, and the Tanglewood Music Center. Following his departure from the BSO he taught at the University of Michigan and at Rice University's Shepard School of Music. Mr. Ghitalla was both musician and gentleman. His contributions to the Boston Symphony Orchestra and Boston's musical community for more than twenty-five years will not go unremembered.

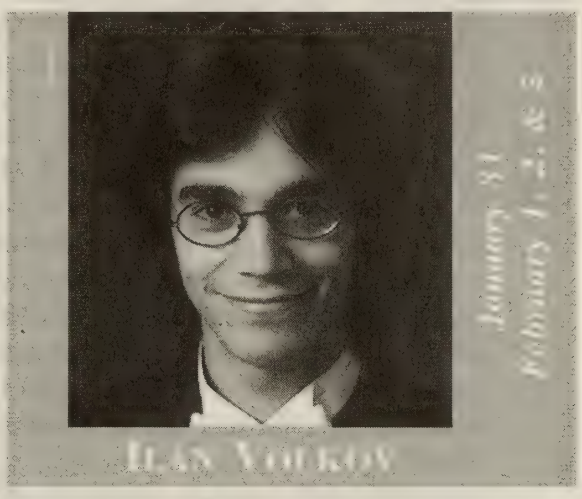

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Looking Ahead...

In the coming months, three young conductors—Daniele Gatti, David Robertson, and Ingo Metzmacher—former BSO assistant conductor Ilan Volkov, and an established veteran—Hans Graf—lead the BSO at Symphony Hall. Tickets for all of these concerts are on sale now (see next page).

Former BSO assistant conductor **Ilan Volkov** returns to the BSO podium January 31/February 1-2-5 with an intriguingly varied program including the overture to Robert Schumann's opera *Genoveva*; appearances by the eminent violinist Ida Haendel in Bruch's G minor Violin Concerto; the American premiere with BSO horn principal James Sommerville of a work by Hungarian composer György Ligeti, and the BSO premiere of Haydn's Symphony No. 42.



In the fall of 2003, as the youngest conductor ever named to head one of the BBC's orchestras, Ilan Volkov takes up a three-year appointment as chief conductor of the BBC Scottish Symphony Orchestra. He conducts that orchestra on a tour to the Far East in May 2003 and makes his BBC Proms debut with the ensemble at the Royal Albert Hall in July 2003. Born in Israel in 1976, Mr. Volkov was assistant conductor of the Boston Symphony Orchestra from 1998 to 2001. He has appeared as guest conductor with orchestras including the New York Philharmonic, London Philharmonic, Frankfurt Radio Symphony, Russian National Symphony, and Atlanta Symphony, as well as with the major Israeli orchestras.

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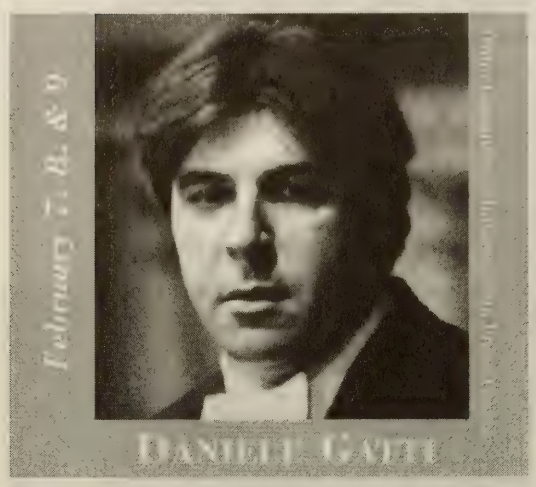
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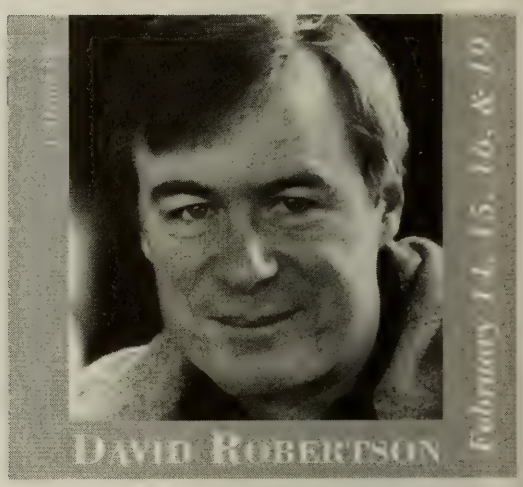
BOSTON SYMPHONY ORCHESTRA

On February 7-8-9, the young Italian conductor **Daniele Gatti** makes his much-anticipated Boston Symphony debut with an all-Brahms program, leading the composer's Variations on a Theme by Haydn, Symphony No. 4, and, with the Tanglewood Festival Chorus, Brahms's *Schicksalslied* (*Song of Fate*).



Mr. Gatti has been acclaimed for his appearances with orchestras and opera companies on both sides of the Atlantic. Currently music director of both the Royal Philharmonic Orchestra in London and the Teatro Comunale in Bologna, he has been music director of the Accademia Nazionale di Santa Cecilia in Rome and principal guest conductor of the Royal Opera House, Covent Garden. Praised for his passion and spontaneity, he has observed that it is important for him to conduct both concerts and opera: "The two work together.... In the opera house you must stay in control of the dramatic situation... moving from one climax to the next. Most symphonic music is also full of drama and conflict." Mr. Gatti made his La Scala debut in 1989 at twenty-seven and his United States debut in 1991 with Chicago Lyric Opera; he has also appeared at La Fenice in Venice, the Berlin Staatsoper, and the Metropolitan Opera.

The young American conductor **David Robertson** returns to Symphony Hall February 14-15-16-19 for a program including Stravinsky's *Symphonies of Wind Instruments*, Haydn's Cello Concerto in C with soloist Steven Isserlis, *Palimpsest* by the acclaimed British composer George Benjamin, and Haydn's Symphony No. 93. He made his BSO debut in March 2001 and his Tanglewood debut that August. Recently named "Conductor of the Year" by *Musical America*, he is Music Director of the Orchestre National de Lyon and Artistic Director of that city's Auditorium, marking the first time that one artist has held both musical posts in Lyon.



Born in Santa Monica, California, Mr. Robertson got an early start as a conductor, filling in for a sick teacher in junior high, leading his first concert with the school orchestra at thirteen, and studying conducting in high school. His father was a research scientist, his mother an English major who specialized in Shakespeare; both loved music. He was educated at London's Royal

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Academy of Music, where he studied French horn and composition before turning to conducting. From 1992 to 2000 he was Music Director of the acclaimed Ensemble InterContemporain in Paris.

Following his acclaimed debut with the BSO last March, **Ingo Metzmacher** returns February 28/March 1-2-5 to lead an intriguing program made up of Stravinsky's *Orpheus*, Beethoven's Symphony No. 2, and Messiaen's *Réveil des oiseaux* for piano and orchestra, with soloist Jean-Efflam Bavouzet.



Considered a major talent among young German conductors, Ingo Metzmacher was born in Hannover; his father was a well-known professor of cello. As a rehearsal assistant at the Frankfurt Opera, he was invited to conduct two performances of Mozart's *Marriage of Figaro* and so made his podium debut. As he recalls, "They threw me in at the deep end!" His big break came in 1988, when he was 30, substituting at short notice for Christoph von Dohnányi to lead the revival in Brussels of a virtually unknown opera. Mr. Metzmacher is now General Music Director of the City of Hamburg, where he leads the Hamburg Opera and Philharmonic Orchestra. He made his debut at the BBC Proms in 2000 with the UK premiere of Henze's Ninth Symphony, which he has recorded with the Berlin Philharmonic. His 2001-02 season includes debuts with the New York Philharmonic, Chicago Symphony, San Francisco Symphony, and London Symphony.

Since his BSO debut in March 1995, the distinguished Austrian conductor **Hans Graf** has led the BSO in a wide range of repertoire in Symphony Hall, where he appeared most recently in January 2001, and at Tanglewood, where he appeared annually between 1997 and 2000. He returns to Symphony Hall March 7-8-9-12 to lead Schubert's *Great* C major symphony and the world premiere of a BSO commission by Michael Colgrass, to feature the husband-and-wife team of pianist Andreas Haefliger and flutist Marina Piccinini.



The 2001-2002 season is Mr. Graf's first as Music Director of the Houston Symphony. He is also in his seventh year as music director of the Calgary Philharmonic Orchestra and his fourth as music director of the Orchestre National Bordeaux Aquitaine in France. Music director from 1984 to 1994 of the Mozarteum Orchestra in Salzburg, he has observed that the turning point in his career came when he won the first Karl Böhm Conducting Competition in 1979. In his Boston Symphony appearances, he has proved an expert conductor of repertoire ranging from Bach, Handel, Mozart, and Beethoven to works by Tchaikovsky, Rachmaninoff, and Stravinsky.

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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2001-2002

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

‡Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

*Participating in a system of rotated seating
‡On sabbatical leave
°On leave
§Substitute player

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity

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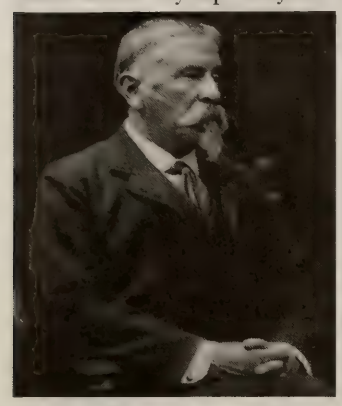
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A Brief History of the Boston Symphony Orchestra

Now in its 121st season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

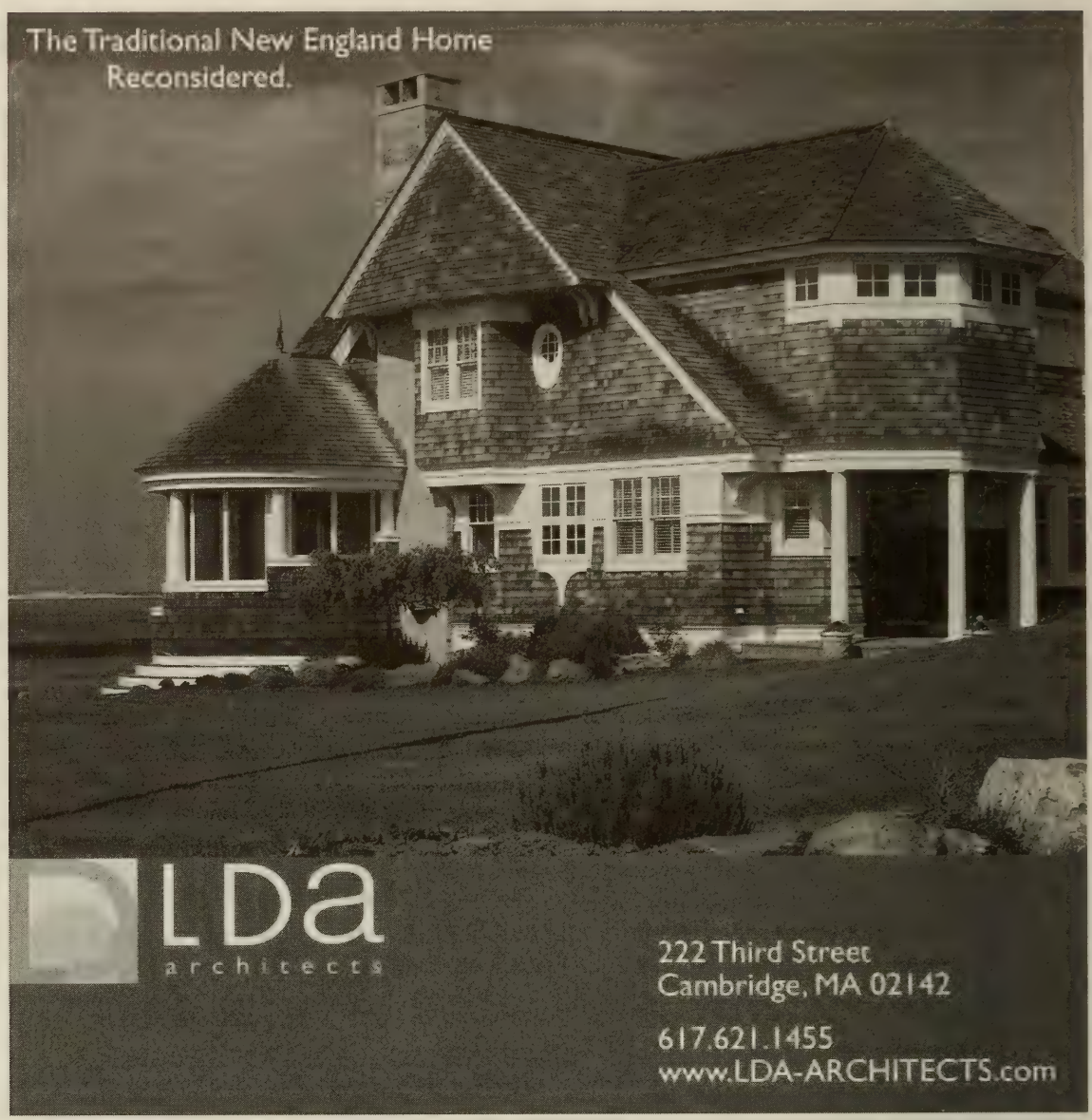
The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.



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realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Now in his twenty-ninth and final season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, Bright Sheng, Toru Takemitsu, and Sir Michael Tippett. The 2001-02 season brings the world premieres of newly commissioned works from Michael Colgrass and André Previn. Under Mr. Ozawa's direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

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Prélude: Quasi adagio
Fileuse: Andantino quasi allegretto
Sicilienne: Allegretto molto moderato
The death of Mélisande: Molto Adagio

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Allegro vivace
Largo
Allegro vivace

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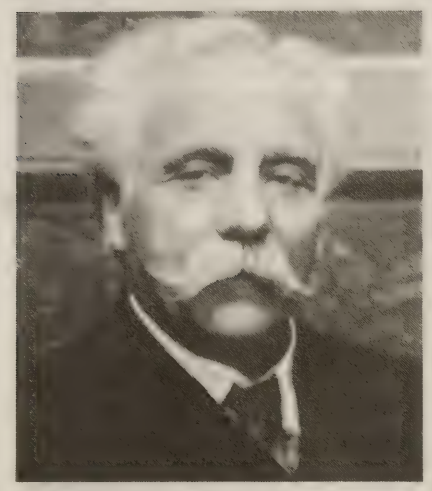
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Gabriel Fauré
Pelléas et Mélisande, Suite from the incidental music to Maeterlinck's tragedy, Opus 80



Gabriel Fauré was born in Pamiers, Ariége, France, on May 12, 1845, and died in Paris on November 4, 1924. He composed incidental music—seventeen numbers in all—for an English production of Maeterlinck's Pelléas et Mélisande *between May 16 and June 5, 1898; this was premiered at the Prince of Wales Theatre, London, on June 21, 1898, with Fauré conducting. Three movements, the Prélude, "Fileuse," and Molto Adagio, were published in 1901, with a dedication to the Princesse Edmond de Polignac, as the* Suite from Pelléas et Mélisande, *Opus 80. The Sicilienne, composed originally for cello and piano in 1895 and orchestrated for the incidental music in 1898, was added for a new edition in 1909. The three-movement suite received its first performance on February 3, 1902, at a Lamoureux Concert in Paris under the direction of Camille Chevillard. André Messager conducted the premiere of the four-movement suite on December 1, 1912. Wilhelm Gericke led the first Boston Symphony performances of the suite in December 1904 (not including the Sicilienne, like many of the BSO performances that followed). Other conductors to have performed this music here have included Vincent d'Indy, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Paul Paray, Charles Munch (who added the Sicilienne as of 1959), Ernest Ansermet, Erich Leinsdorf (who programmed "The Death of Mélisande" in memory of Munch upon the latter's death in November 1968), Joseph Silverstein, John Nelson, Simon Rattle (with soprano Margaret Cusack singing "Mélisande's Song" as an addition to the usual suite), Seiji Ozawa (in November 1986, with soprano Lorraine Hunt singing "Mélisande's Song" at the last of three performances, and at which time a recording was made for Deutsche Grammophon; and again in April 1995, the most recent subscription performances of the four-movement suite), and James DePreist (the most recent Tanglewood performance of the suite, on July 14, 2000). The suite is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, harp, and strings.*

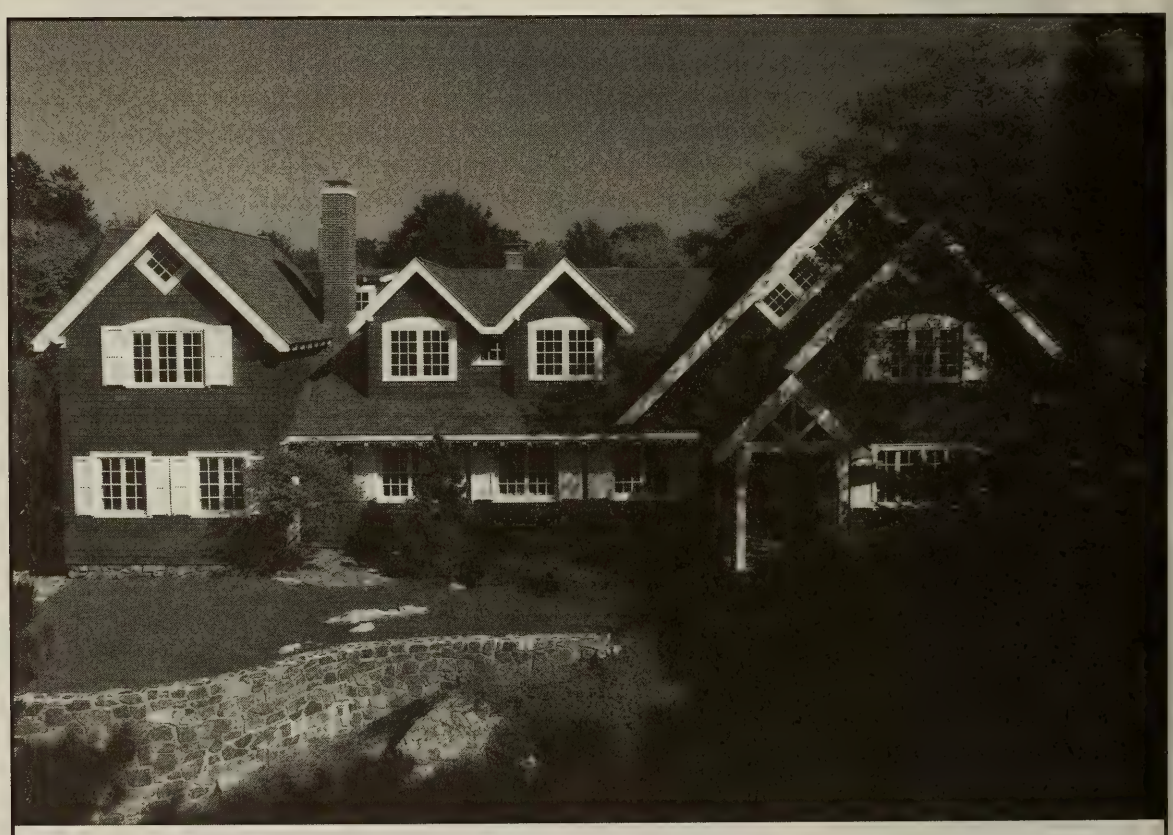
Fauré was a long time coming into his own as a composer who could draw an audience. Even in his fifties, though highly regarded by cognoscenti as a creator and teacher, he was in no sense a "popular" composer. Much of his music gained a hearing only in the salons of cultivated aristocrats like the Princess Edmonde de Polignac, whose activities as a patron of advanced composers lasted for decades (Stravinsky dedicated works to her in the 1920s.) Fauré also had a group of devoted English friends who sponsored performances of his music in London, so he spent a substantial part of every year from 1892 to 1900 in the British capital. Thus it was that when he met the famous actress, Mrs. Patrick Campbell, at the home of a mutual friend, Frank Schuster, in 1898, she commissioned him to write incidental music for a production she was planning of Maurice Maeterlinck's symbolist drama *Pelléas et Mélisande* at the Prince of Wales Theatre. She recalled in her autobiography:

> I had not spoken French since my visits to Paris seventeen years before, but I stumbled through somehow, reading those parts of the play to M. Fauré which to me called for music.
>
> Dear M. Fauré, how sympathetically he listened, and how humbly he said he would do his best! His music came—he had grasped with most tender inspiration the poetic purity that pervades M. Maeterlinck's lovely play.

There had been only one performance of the original French text of the play, on May

17, 1893, but that had resulted in general incomprehension. Claude Debussy was in the audience, though, and he began at once to work on an opera, which was not to be performed until 1902. Several other composers have been attracted to *Pelléas*—Schoenberg and Cyril Scott for orchestral tone poems, Sibelius for incidental music—but Fauré is the only one not to have written his score in the shadow of Debussy's great opera, and, ironically, he wrote it for a production not in the original French but in English.

Fauré was notoriously uninterested in the the process of orchestration; he preferred to devote his attention to the creation of the abstract musical concepts. So he left the scoring to his student Charles Koechlin. It is likely that Koechlin received the Sicilienne first, since that had already been composed as an independent piece for cello and piano in 1893. The seventeen sections of the incidental music were scored between May 7 and June 5, 1898, after which a fair copy was prepared for Fauré to use when conducting performances in London, where the play opened on June 21. Koechlin scored for a pit orchestra of modest proportions. When arranging the Opus 80 suite, Fauré added extra parts for second oboe, second bassoon, and third and fourth horns. He also made a number of subtle changes in the orchestration throughout and substantially rescored the climaxes for the larger ensemble, so that we may fairly speak of a Koechlin-Fauré orchestration. The resulting score, dedicated to the Princess de Polig-



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nac, has turned out to be Fauré's most important symphonic work.

The air of charming reticence that runs through much of Fauré's music is equally to be found in his incidental music for Maeterlinck; it is an appropriate mood for a play in which virtually nothing happens, in which every effort to do anything leads to tragedy. The first movement served as the prelude for the play, painting its misty colors with a few dramatic outbursts that may hint at the impetuous Golaud. The movement ends with a transition to the opening scene of the play, in which Golaud, lost while hunting, comes across the mysterious Mélisande by a fountain deep in the woods; even before the overture ends, we hear Golaud's hunting horn signaling his arrival. The second movement, sometimes called *La Fileuse* ("The Spinner"), which served as the entr'acte before Act III, runs along with a nearly constant triplet turn providing the background hum of the spinning wheel. The Sicilienne, the entr'acte preceding Act II, is characterized by the rocking rhythm of that delicate Italian dance known as the siciliano. All is grace and gentle reflection, entirely appropriate to the mysterious world of the play—even though this movement was composed independently five years earlier! The final Molto Adagio, composed to introduce Act V, is a quiet, touching depiction of Mélisande's death.



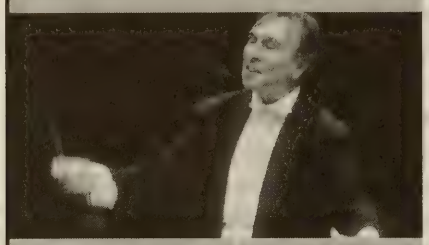
Maurice Maeterlinck (1862-1949)

Though Fauré certainly never thought of the suite as a symphony, it remains his best-known and most frequently performed symphonic composition. And except for those rare instances when other movements are added (like "Mélisande's Song," which has been played by the BSO on two previous occasions), the suite is all we are likely to hear of the seventeen selections Fauré composed as incidental music, unless someone should undertake a complete revival of the play with Fauré's gentle, fragile, mysterious score.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

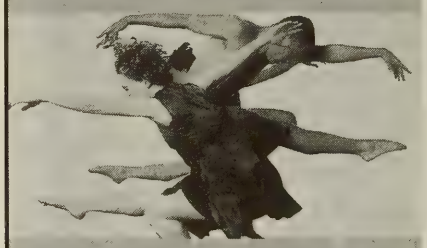
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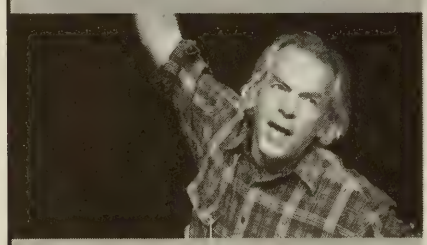
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Sergei Rachmaninoff
Piano Concerto No. 4 in G minor, Opus 40



Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873 and died in Beverly Hills, California, on March 28, 1943. He completed his Fourth Piano Concerto originally in 1926 and was soloist for the first performance on March 18, 1927, in Philadelphia, with Leopold Stokowski conducting the Philadelphia Orchestra. Rachmaninoff revised the concerto during the following summer; it was first published in this revised form in 1928. The composer made more extensive revisions to the score in the summer of 1941, recording the concerto in this version in December 1941 with Eugene Ormandy and the Philadelphia Orchestra; this was the last time that he performed the work. The present performances are the first by the Boston Symphony Orchestra. In addition to the solo piano, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, tambourine, triangle, and strings.

Early success and recognition can be hard on a composer. Just consider the case of Sergei Rachmaninoff. When the melancholic and taciturn Rachmaninoff, not yet thirty years old, played the solo part of his Second Piano Concerto at its premiere in Moscow in late 1901, he was hailed as the great new hope of Russian music, the heir to Tchaikovsky and the Romantic tradition and a fluent fabricator of unforgettable melodies. Almost immediately, the celebrated pianists Alexander Ziloti and Vasily Sapellnikov performed the Second Concerto abroad, establishing Rachmaninoff's international fame. With the Second Symphony, completed in 1907, and the Third Piano Concerto, completed in 1909, Rachmaninoff further solidified his reputation, and seemed destined for even greater creative triumphs.

But Rachmaninoff's production rate slowed drastically over the following years, owing to a combination of personal (he suffered from at times nearly crippling self-doubt) and external political factors (primarily the Bolshevik Revolution of 1917). Although he lived for thirty-four more years after the completion of the Third Piano Concerto and the



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tone poem *The Isle of the Dead* in 1909, Rachmaninoff finished only four more major orchestral scores: the Fourth Piano Concerto, the Rhapsody on a Theme of Paganini, the Third Symphony, and the *Symphonic Dances*. All four of these works were given their premieres by the Philadelphia Orchestra, with whose longtime conductor Leopold Stokowski Rachmaninoff developed a close artistic partnership. It is startling to realize that thirty-nine of Rachmaninoff's forty-five opus numbers were already composed by the time he left revolutionary Russia with his family in late 1917, at the age of forty-four, never to return.

In exile, Rachmaninoff was forced to make his living as a virtuoso pianist in Europe and the United States. Eventually he settled in America, like so many other Russian musical refugees, but the notoriously dour and phlegmatic Rachmaninoff always found dealing with American civilization something of a strain. Despite countless triumphant coast-to-coast tours as a pianist-conductor-composer that brought him renown, adulation, and sufficient money to purchase a home in Beverly Hills, he could never completely adapt to the materialistic style and competitive pace of the brash, booming country he once haughtily dismissed as "The Dollar Princess." For the relentlessly gloomy and nostalgic composer, America was too fast, too loud, and too mercenary. His heart would always belong to Russia—the Russia of his youth, a state of mind that no longer existed.

Lina Prokofiev, the first wife of Russian composer-pianist Sergei Prokofiev (he was eighteen years Rachmaninoff's junior), remembered, for example, how they all happened to be sailing on the luxury liner S.S. *Berengeria* from Europe to America sometime in the late 1920s, around the time Rachmaninoff was working on his Fourth Piano Concerto. "We talked a lot about music," Mme. Prokofiev wrote years later, "but most of all Sergei Vasilievich was interested in our trip to Russia [the Prokofievs had made a triumphant tour of the USSR in 1927] and asked us many questions that revealed a hidden longing for his homeland."

Ample evidence exists to suggest that the creative genesis of the Fourth Piano Concerto was unusually prolonged, and actually began several years before Rachmaninoff's departure from Russia. A news item stating that the composer was planning a new concerto appeared in a magazine in April 1914. But work on the remarkable "All-Night Vigil," completed in early 1915, seems to have taken precedence, perhaps because its spiritual content appealed more strongly at the time to the composer, who was despondent over the terrible news from the war front and the resulting disruption of normal life in Russia. For the next ten years, in a variety of locales, Rachmaninoff seems to

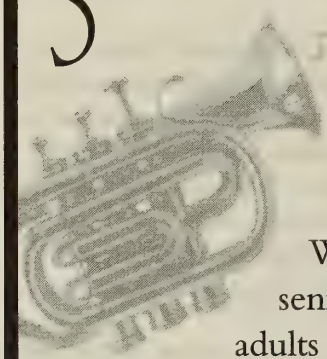


have continued toying with the sketches for the new concerto, but in a rather desultory fashion. Only in 1924, prodded by his old friend the pianist Nikolai Medtner, who had also recently emigrated from Russia, did Rachmaninoff get down to more systematic work, finally completing the Fourth Concerto in New York and Dresden in 1926.

Significantly, Rachmaninoff dedicated the concerto to Medtner (1880-1951). Only seven years apart in age, and longtime friends and colleagues, the two composers had many things in common. Both studied at the Moscow Conservatory with Sergei Taneyev; both rejected the stylistic innovations and aesthetic of the emerging modernist avant-garde; both were well-known for an introverted and remote disposition. Rachmaninoff and Medtner are traditionally referred to as representatives of the so-called "Moscow School." This label reveals relatively little, however, since it is applied to composers as diverse in aesthetic and style as Tchaikovsky, Taneyev, and Scriabin. The members of the "Moscow School" were in general less obviously nationalistic than the composers of the "Petersburg School," and tended to pay more attention to the traditions of the classical style and to piano literature.

In a letter to Medtner written from Cannes on September 9, 1926, Rachmaninoff comments at length on the just-completed Fourth Concerto, which he had received in a freshly copied piano score before leaving Dresden:

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When I took a look at its size (110 pages), I was horrified! I still have not been brave enough to figure out how much time it takes to perform. Perhaps it will have to be given like Wagner's *Ring* cycle, over the course of several consecutive evenings. And then I remembered my discussions with you about the problem of going on too long, and the need to be concise, to be brief and not to give in to "wordiness." And I felt ashamed! Clearly, the third movement is the biggest problem. I have piled up so much stuff there! I've already started to look for possible cuts. I have already found one, but only eight measures, and it's in the first movement, whose length doesn't scare me. Besides that, I have noticed in passing that the orchestra is almost never silent, which seems to me a big failing. It's less like a Concerto for Piano and more like a Concerto for Piano and Orchestra. I have also noticed that the second movement theme is the same as the theme of the first movement of Schumann's concerto. Why didn't you tell me this? I saw a lot of other things, too, but I can't write them all down.



A 1940 portrait of Rachmaninoff by Boris Chaliapin, one of the great Russian bass Fyodor Chaliapin's sons

In a long answering letter, Medtner disagreed with Rachmaninoff's harsh self-criticism: "On the contrary, I was amazed that the concerto has so few pages in view of its significance." And in fact, at about twenty-eight minutes (in final form), the Fourth Concerto is considerably shorter than the Second (about thirty-five minutes) or the Third (about forty-five minutes). In this same letter, Medtner also made a revealing observation about the anti-modernist musical aesthetic he believed he shared with Rachmaninoff and which was displayed in his new concerto: "You, such a great man, worry about having too many pages in your concerto, and about the fact that the orchestra is never silent, while they [the modernists], those insignificant creatures, set as their goal nothing less than the very liquidation of harmony, which is the most sacred element of our art."

And yet the premiere of the Fourth Concerto, Rachmaninoff's first new orchestral work in more than a decade, was greeted by the critics with a notable lack of enthusiasm. In the *Herald Tribune*, Lawrence Gilman compared it unfavorably with its predecessors, especially the Second Concerto, and called it "essentially nineteenth century." Apparently stung by the criticism, and uncertain about the piece himself, Rachmaninoff undertook a major revision the following summer, cutting a total of 114 bars and rewriting the first twelve pages. Rachmaninoff toured with this new version of the Fourth Concerto in 1929 and 1930, but remained dissatisfied, and shelved the work until the summer of 1941, when he undertook another, more thorough, revision. This time he concentrated on the problematic third movement, removing more than forty measures and attempting to strengthen and clarify its structure.

While it is difficult to argue that the Fourth Concerto consistently reaches the same heights of inspiration and formal brilliance as the incomparable Third, it still contains many wonderful moments. Several of the Fourth's themes, including the climbing, some-

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what discursive first theme of the first movement in heavy chords, were taken from an *étude-tableau* that Rachmaninoff left out of the six Opus 33 *Études-Tableaux* published in 1914. One unusual feature of the first movement is that its two themes appear in reverse order in the recapitulation. Another is that the movement seems to conclude twice, first with a climactic passage of furiously repeated chords in the piano (*a Tempo rubato*) at the end of the exposition, only to resume for a three-minute coda that meanders pleasantly into a sublime *Tranquillo* episode before ending rather abruptly with a six-measure *Allegro vivace*.

It is the second movement Largo that has drawn the most attention of critics and musicologists. The piano enters solo for the first five measures, playing what sounds something like the opening phrase from the song "As Time Goes By" made famous in the film *Casablanca*. Then the violins enter with the main theme, which grows from a descending repeated motif of three notes that sounds disarmingly (as was pointed out after the London premiere) like the beginning of the children's ditty "Three Blind Mice." The rest of the slow movement uses this rather modest melodic material as the basis for ingenious variations, with the piano and orchestra sharing the spotlight rather than competing for it. Notably, the Fourth Concerto does not contain a single cadenza, and is much less "showy" for the soloist than either the Third or Second, a challenge of subtlety rather than force.

Rachmaninoff agonized most over the last movement of the Fourth, which he repeatedly revised and rearranged, though without changing the basic musical material. Its two themes seem restrained and reticent when compared to some of the soaring melodies of his early orchestral music, but they are effectively set in a texture full of fanfares of extra percussion. The second theme is derived from the theme of the *Dies irae*, to which Rachmaninoff turned repeatedly in his career. Just before the end, the climax from the first movement reappears, to lend the concerto a feeling of cyclic form, a sense of emotional return to familiar turf after the preceding musical journey.

—Harlow Robinson

Harlow Robinson is Professor of Modern Languages and History at Northeastern University. He has written on Russian music and culture for many publications, including the *New York Times*, *Los Angeles Times*, *Opera News*, *Opera Quarterly*, *Musical Quarterly*, and *Stagebill*, and has lectured for the Boston Symphony Orchestra, Metropolitan Opera Guild, New York Philharmonic, and Philadelphia Orchestra. His book *Sergei Prokofiev: A Biography* will be reissued this spring by Northeastern University Press.

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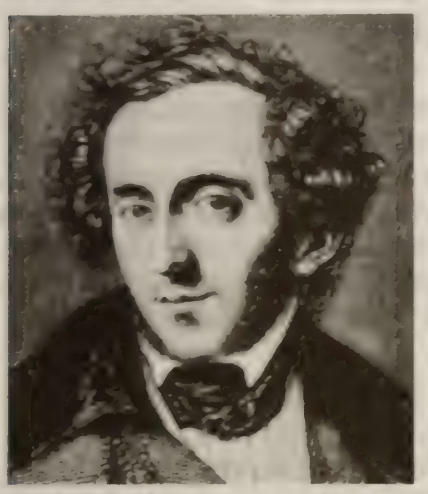
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Felix Mendelssohn-Bartholdy
Symphony No. 3 in A minor, Opus 56, *Scottish*



Jakob Ludwig Felix Mendelssohn was born in Hamburg, then under French rule, on February 3, 1809, and died in Leipzig, Saxony, on November 4, 1847. Bartholdy was the name of his mother's brother Jakob, who had changed his own name from Salomon, taking Bartholdy from the previous owner of a piece of real estate he had bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the ones who stayed with their Jewish faith—when Felix's father converted in 1822, the children having already been baptized in 1816. There is an interesting bit of historical background to this. In the January 9, 1997 issue of The New York Review of Books, the historian Gordon A. Craig pointed out that while "the 'philosopher-king' Frederick II of Prussia" was willing to work with Jewish financiers when it came to paying for the Seven Years War, his anti-Semitism was firmly in place with respect to Moses Mendelssohn, the composer's grandfather, and a philosopher with a reputation that extended across Europe. "The King acted as if he did not exist and effectively blocked his election to the Royal Academy. Indeed, Mendelssohn had difficulty in acquiring the privilege of maintaining a residence of his own in Berlin and, when he sought to have it extended to his children, his request was refused.... Clearly, Moses Mendelssohn had chosen the wrong occupation."

Mendelssohn completed this symphony, which, not counting the string symphonies he wrote as a boy, is actually his fifth and last, on January 20, 1842, though his first idea for it goes back to the summer of 1829. Though Mendelssohn always referred to this in correspondence and conversation as his "Scotch Symphony," he does not use that title anywhere on the score. He conducted the first performance on March 3, 1842, at the Leipzig Gewandhaus. He then made a few revisions, and the work was played in its final form for the first time just two weeks later under the direction of Karl Bach, conductor at the Leipzig Opera. The first performance in America was given on November 22, 1845, by the New York Philharmonic under George Loder. The first Boston Symphony performances were given under the direction of Georg Henschel on January 19 and 20, 1883, subsequent BSO performances being led by Bernhard Listemann (the second and third movements only, in Fall River), Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, Charles Munch, Erich Leinsdorf, Joseph Silverstein, Seiji Ozawa, Pascal Verrot, Jeffrey Tate, Roger Norrington, John Nelson, Kent Nagano, Federico Cortese (the most recent subscription performances, in November 1998), and Hans Graf (the most recent Tanglewood performance, on August 11, 2000). The dedication is to "H.M. Queen Victoria of Great Britain and Ireland." The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.*

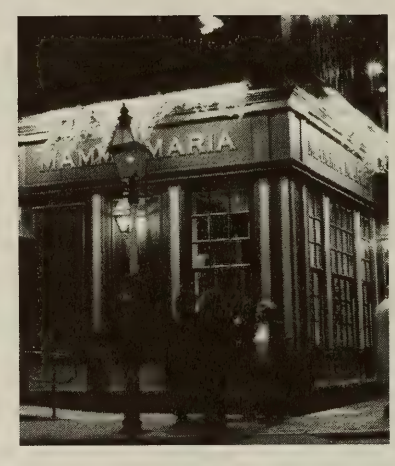
Mendelssohn is the most astonishing of all the composing prodigies. Mozart was to go much farther, but as a teenager not even he surpasses or often equals Mendelssohn in assurance and certainly not in individuality. To think of the young Mendelssohn is to

*The current rule that "Scotch" is used only for whiskey (or whisky) and that "Scots" and "Scottish" are the correct forms for people, places, customs, and so forth was not yet in force in Mendelssohn's day. This symphony was called the "*Scotch*" without objection throughout the nineteenth century.

think first of all of the Octet for Strings, written 1825, the year he turned sixteen, and of the *Midsummer Night's Dream* Overture, the work of a boy of seventeen. He had found a voice unmistakably his own and he used it with the confidence of a seasoned professional. In a way he was just that. By the time of the Octet, he had seen, heard, read a lot. He had composed a lot, too.

All advantages were his. Moses Mendelssohn, his grandfather, was a philosopher and literary man of stature—a Martin Buber of his time, it has been suggested—who has an enduring monument as the principal character of Lessing's profound and humorous play about religious tolerance, *Nathan the Wise*. It is with Moses that the name Mendelssohn comes into the family: his father's name was Mendel Dessau, and he styled himself Moses Ben Mendel, Moses the son of Mendel. Felix's father was a prosperous banker. His mother played the piano, sang, drew, and read French, Italian, English, and Greek authors in the original.

Felix's sister Fanny, four years older, surprised the family when she was thirteen by giving them a performance, from memory, of the whole of Bach's *Well-tempered Clavier*. Fanny Mendelssohn-Hensel, the person Felix was closest to all his life (even after his marriage) and whose death hastened his own, is one of the lost women of nineteenth-century history. Her father insisted that music could only be an ornament to her life,



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never its "fundamental bass." He managed, however, to ignore the letters from Uncle Jakob Bartholdy, with their animadversions against Felix's being allowed to become a professional musician, "which is after all no kind of career, no life, no goal."

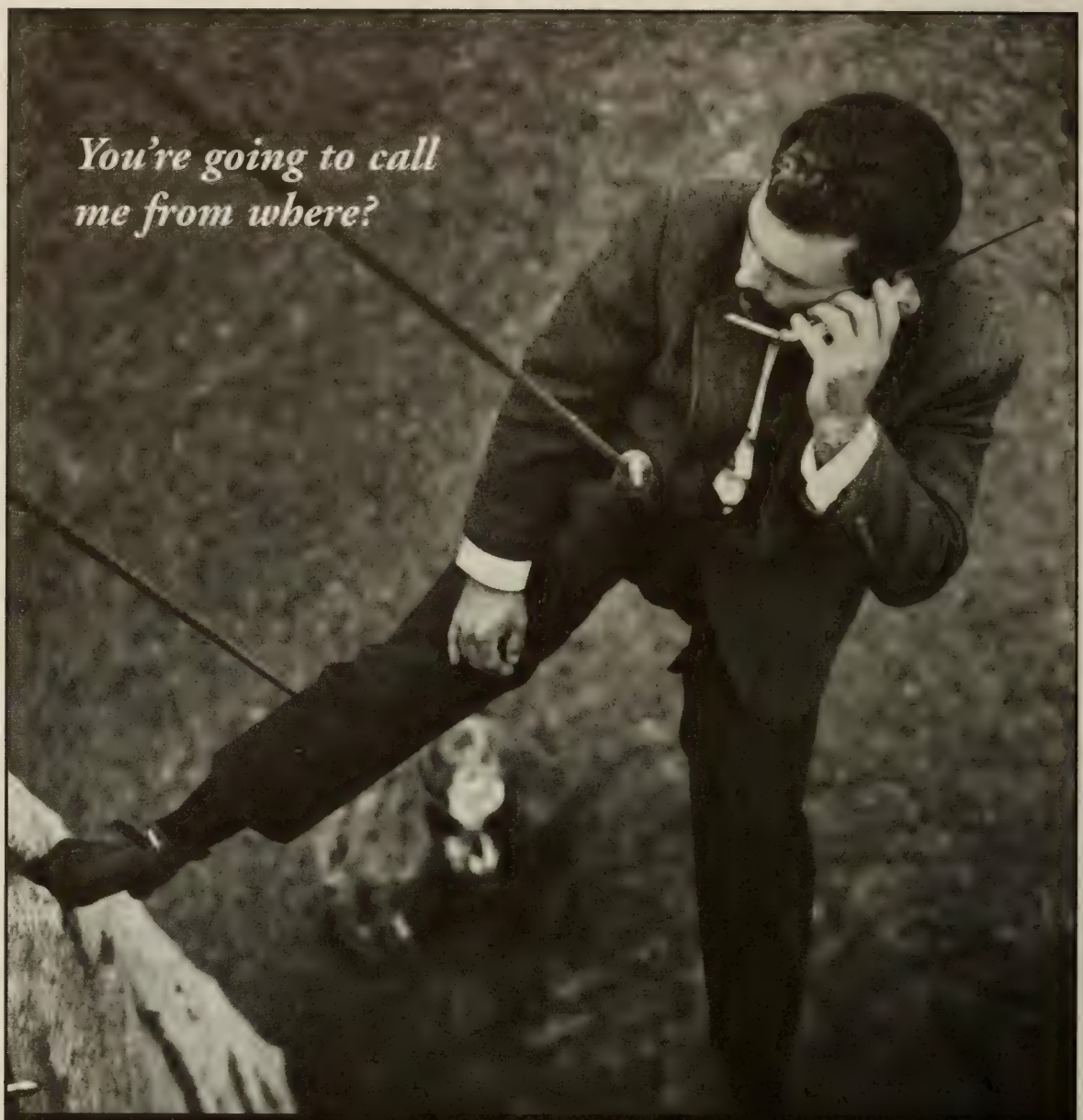
With Fanny to one side of him and Rebecka and Paul, two and four years younger, on the other, Felix was Crown Prince. At ten, he gave his first piano recital. He traveled widely with his family, turned into an accomplished linguist, and learned to execute the elegant drawings that adorn his letters and journals (see page 41 for an example). He became the pupil and protégé of Carl Zelter, composer, conductor, Bach-lover, and partner in a prolific correspondence with Goethe. It was through Zelter that Felix met Germany's Great Man himself, improvising for him, upsetting him by thundering through Beethoven's shocking Fifth Symphony for him at the piano, and thoroughly enjoying his rather flirtatious friendship with that seventy-two-year-old Olympian eminence. The deaths of Zelter and Goethe in the spring of 1832 hit Mendelssohn hard; the former brought an additional hurt when the Berlin Singakademie did not appoint Mendelssohn as his successor.

In 1829, Mendelssohn, just turned twenty, had conducted the Singakademie chorus in a performance in Berlin of Bach's *Passion According to Saint Matthew.* Apart from the fact that we would surely find Mendelssohn's reorchestration and huge cuts hard to take, the significance of that performance has been exaggerated over the years, as well as embellished by tales of how the score Mendelssohn conducted from had been rescued in the nick of time from the grocer who had started to use its leaves to wrap cheese in (Eduard Devrient, who sang the part of Jesus in the Berlin performance, was responsible for that one). Still, even if Bach had not been as forgotten as all that, it is probable that nothing even approaching a complete *Saint Matthew* Passion had been heard in two generations. That in itself was sufficient to mark this as an undertaking of considerable moment in the nineteenth-century rediscovery of Bach. The enterprise was impressive and did make its waves.

It was also characteristic of its staggeringly gifted and ruthlessly driven organizer. Mendelssohn, elegant classicist nurturing Romantic fantasies, was amazingly facile and at times no less amazingly self-critical: the twelve-year gestation of the *Scotch* Symphony and his never-resolved doubts about the *Italian* tell their own stories. When he died he was burnt out by his nonstop composing, traveling, conducting, playing. Being charming all the time must have been draining too. Fanny's death was a blow his fragile ecology could not take. His F minor string quartet, a cry of a piercing intensity not heard in his music before, was to be his Requiem for her. Before he could finish it he too had died, annihilated at thirty-eight.

In 1829 Mendelssohn made his first visit to England, the country where he became more appreciated, more adored, than in any other. He conducted his Symphony No. 1 with the London Philharmonic, played Weber's *Konzertstück* and Beethoven's *Emperor* Concerto with that orchestra (creating a sensation because he did it from memory), gave a piano recital, and capped his stay with a benefit concert for Silesian flood victims, for which he assembled an all-star cast including the sopranos Maria Malibran and Henriette Sontag, the pianist Ignaz Moscheles, and the flutist Louis Drouet. Not to give a false impression of Mendelssohn's London stay, this time he did not just work but had fun as well.

In mid-July he was ready for a vacation, and so, with Karl Klingemann, a friend from Berlin now posted in London as Secretary to the Hanoverian Legation, he set out for Scotland. He was both a diligent and a gifted letterwriter, as was Klingemann, which means we have a remarkably complete picture of their journey to Glasgow, Edinburgh, Perth, Inverness, Loch Lomond, and the Hebrides islands of Iona, Mull, and Staffa. They made a detour to Abbotsford to visit the then worshiped, now unreadable Sir Walter Scott and were disappointed to find him grouchy, distracted, and unwilling to rise beyond small talk. They were good-humored about bad food (sometimes no food), uncomfortable



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inns, and taciturn Scots ("To all questions you get a dry 'no'"), but Mendelssohn hated, absolutely hated, bagpipes and anything to do with folk music.

On August 7, after his visit to Staffa and Fingal's Cave, he jotted down the opening of his *Hebrides* Overture. A week before, on July 30, he had written home:

> In darkening twilight today, we went to the Palace [of Holyrood] where Queen Mary lived and loved. There is a little room to be seen there with a spiral staircase at its door. That is where they went up and found Rizzio in the room, dragged him out, and three chambers away there is a dark corner where they murdered him. The chapel beside it has lost its roof and is overgrown with grass and ivy, and at that broken altar Mary was crowned Queen of Scotland. Everything there is ruined, decayed and open to the clear sky. I believe that I have found there today the beginning of my Scotch Symphony.

And for himself he wrote down sixteen bars of music, the opening, still in preliminary form, of this score.*

But it was years before either of his musical mementos from Scotland reached final form. The *Hebrides* Overture went through three stages, being first written in 1829 with the name of *Die einsame Insel* ("The Desert Island"), then revised in December 1830 and again in June 1832. Mendelssohn did not even return to his plan for a *Scotch* Symphony until 1841. He wrote from Rome in March 1831 that he could not "find his way back into the Scottish fog mood," and the matter receded farther and farther from the forefront of his mind. Over the next ten years he wrote the *Reformation* and *Italian* symphonies, as well as the *Hymn of Praise* (on the invention of printing), two piano concertos, four books of *Songs Without Words*, the oratorio *Saint Paul*, four string quartets, the Piano Trio No. 1, and much besides.

He had traveled, become music director first at Düsseldorf and then at the Leipzig

*One reason for Mendelssohn's fascination with Queen Mary and Holyrood was that, like virtually every literate and theatergoing German, he loved Schiller's emotional and rousing *Maria Stuart*.



From the travel diary of Mendelssohn and Karl Klingemann, with a sketch by Mendelssohn of the Scottish countryside

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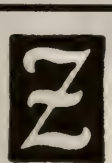
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Gewandhaus, married Cécile Jeanrenaud, had given the first performance of Schubert's *Great* C major symphony, and had just been appointed director of the music division of the Academy of Arts in Berlin. In 1842, on his seventh visit to England, he made two new friends, enthusiastic and competent performers of his songs and chamber music, Queen Victoria and Prince Albert, and Her Majesty graciously consented to accept the dedication of the *Scotch* Symphony. (She herself was later the author of two charming memoirs about Scotland, *Leaves from a Journal of Our Life in the Highlands, 1848-61* and *More Leaves...1862-82*.)

When Breitkopf & Härtel published the score and parts in February 1843, Robert Schumann reviewed the work in the *Neue Zeitschrift für Musik* and, misinformed by someone about the circumstances of its composition, committed one of the most famous gaffes in the annals of criticism:

> We learn from a third party that the beginning of the new symphony was written... during Mendelssohn's residence in Rome.... This is interesting to know in view of its special character. Just as the sight of a yellowed page, unexpectedly found in a mislaid volume, conjures up a vanished time and shines in such brightness that we forget the present, so must many lovely reminiscences have risen to encircle the imagination of the master when among his papers he rediscovered these old melodies sung in lovely Italy—until, intentionally or unintentionally, this tender tone picture revealed itself; a picture that—like those of Italian travel in Jean Paul's *Titan*—makes us forget for a while our unhappiness at never having seen that blessed land.
>
> And so it has often been said that a special folk tone breathes from this symphony—only a wholly unimaginative person could fail to observe it.... We do not find [here] traditional instrumental pathos and massive breadth, no sense of an attempt to outdo Beethoven; rather, it approaches, mainly in character, the Schubert [*Great* C major] Symphony—with the distinction that while Schubert's suggests a rather wild, gypsy-like existence, Mendelssohn places us under Italian skies. This is a way of saying that the latter is of a graciously civilized character, speaking a more familiar language, though we must allow Schubert other superiorities, particularly that of richer powers of invention.

Schumann goes on to remark, "In point of plan, Mendelssohn's symphony is distinguished by its intimate connection of all four movements." Schumann refers to similarities among the movements of melodic shape, character, and so on. But Mendelssohn is also concerned with connection in another sense: the score is prefaced by a note asking



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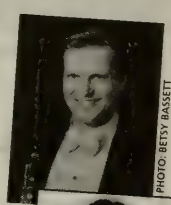


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that the movements not be separated by the customary pauses, and the composer goes on to suggest that their sequence be indicated in the program as follows:

> Introduction and Allegro agitato—Scherzo assai vivace—
> Adagio cantabile—Allegro guerriero and Finale maestoso.

The markings in Mendelssohn's preface and in the music itself, however, do not exactly correspond to this. (Max Bruch picked up Mendelssohn's unusual "allegro guerriero" for his own *Scottish Fantasia*.)

The introduction begins solemnly. Mendelssohn has refined his 1829 sketch, coming up with a more interesting rhythm in the first measure and a less flaccid turn of melody a little later. This hymnlike opening gives way to an impassioned recitation for the violins, and it is from this passage that the rest of the Andante takes its cue. The music subsides into silence, and after a moment the Allegro begins, its "*agitato*" quality set into higher relief by the *pianissimo* that Mendelssohn maintains through twenty-one measures.* The *Scotch* is very much a *pianissimo* symphony. The scoring tends to be dense and dark in a manner that we, certain of the symphony's title, are much inclined to interpret as Northern and peaty. At the first *fortissimo*, the tempo is pushed up to Assai animato, which is in fact the base speed for the remainder of the movement.

As always, Mendelssohn handles the entrance into the recapitulation captivatingly: as the moment of return approaches, cellos start to sing a new melody in notes much slower than the skipping staccato eighths in the strings and woodwinds, set in delicate *piano* against the surrounding *pianissimo,* and when the first theme returns, it is as a counterpoint against the continuing cello song. Schumann delighted in this sort of thing: "Every page of the score proves how skillfully Mendelssohn retrieves one of his former ideas, how delicately he ornaments a return to the theme, so that it comes to us as in a new light, how rich and interesting he can render his details without overloading them or making a display of pedantic learning." The coda brings one of those diminished-sevenths tempests that Romantic composers were so fond of, even crypto-classicists like Mendelssohn. Once again the music subsides—very beautifully—and a breath of the introduction brings the first movement to a close.

The scherzo emerges from this with buzzing sixteenth-notes and distant horn calls (on all sorts of instruments). In spite of Mendelssohn's irritations in the summer of 1829, the flavor of the tunes is distinctly Scots. The Adagio alternates a sentiment-drenched melody with stern episodes of march character. The fiercely energetic fourth movement again seems very Scots indeed, and every bit as macho and athletic as Mendelssohn's "*guerriero*" promises. He invents yet another of his magical *pianissimos*, this time to emerge into a noble song, scored in surprisingly dark and muted hues for such a peroration: he remarks somewhere that it should suggest a men's chorus. Schumann of course caught the cousinage of this hymn to the one that begins the symphony and remarked: "We consider it most poetic; it is like an evening corresponding to a lovely morning."

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO. A third volume, on the major works for orchestra with chorus, is forthcoming.

*I don't know whether Tchaikovsky had this music in mind when he composed the corresponding pages of his Fifth Symphony, but it certainly sounds that way.

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A recent, much-needed addition to the Fauré bibliography is the English-language biography *Gabriel Fauré* by Jessica Duchen in the copiously illustrated series "20th-Century Composers" (Phaidon paperback). The article on Fauré in the 2001 edition of The New Grove Dictionary of Music and Musicians is by Jean-Michel Nectoux; this is a slightly revised version of Nectoux's Fauré entry from the 1980 Grove. Nectoux's *Gabriel Fauré: Les Voix du clair-obscur* was translated by Roger Nichols into English as *Gabriel Fauré: A Musical Life* (Cambridge); the same author's French-language *Gabriel Fauré, Correspondence* was translated by J.A. Underwood into English as *Gabriel Fauré: His Life through his Letters* (London, Marion Boyars). Seiji Ozawa and the Boston Symphony Orchestra have recorded Fauré's *Pélleas et Mélisande* Suite in a version including "Mélisande's Song" sung by Lorraine Hunt Lieberson (Deutsche Grammophon). Other recordings of the suite include Ernest Ansermet's with the Orchestre de la Suisse Romande (London) and Yan-Pascal Tortelier's with the Ulster Orchestra (Chandos). Serge Koussevitzky's 1940 Boston Symphony recording of a three-movement suite (*Prélude*, *Fileuse*, *Sicilienne*) has been reissued on compact disc (Biddulph, on a disc entitled "Serge Koussevitzky Conducts Howard Hanson," though that disc also includes music of Liadov, Mussorgsky, and Rimsky-Korsakov as well as the Fauré and Hanson's Symphony No. 3). The *Fileuse* and *Sicilienne* from a 1980 Boston Symphony broadcast of the suite led by former BSO concertmaster/assistant conductor Joseph Silverstein are on the "Encores" disc in the BSO's recently issued twelve-disc box set "Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000" (available at the Symphony Shop and at www.bso.org).

Geoffrey Norris's article on Rachmaninoff from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Russian Masters 2* with the Grove articles on Rimsky-Korsakov, Scriabin, Prokofiev, and Shostakovich (Norton paperback). Norris has revised his article for the new edition of Grove (2001), the composer's name now being spelled "Rachmaninoff" rather than "Rakhmaninov." Norris also wrote *Rakhmaninov*, an introduction to the composer's life and works in the Master Musicians series (Littlefield paperback). Also useful are the smaller volumes *Rachmaninov Orchestral Music* by Patrick Piggott, which includes discussion of the piano concertos, in the series of BBC Music Guides (University of Washington paperback) and *Sergei Rachmaninov: An Essential Guide to his Life and Works* by Julian Haylock in the series Classic *fm* Lifelines (Pavilion paperback). A recent helpful contribution to the Rachmaninoff bibliog-

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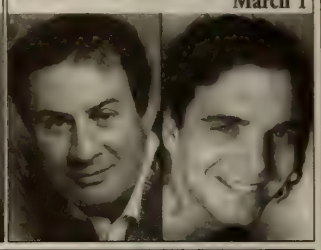
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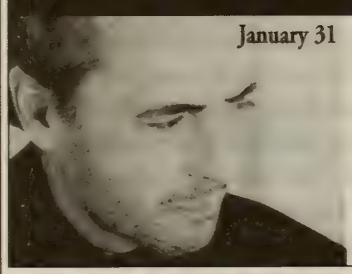
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raphy is *Rachmaninoff: Composer, Pianist, Conductor* by Barrie Martyn (Scolar Press). An older book, *Sergei Rachmaninoff: A Lifetime in Music*, compiled by Sergi Bertensson and Jay Leyda with assistance from Sophie Satin, Rachmaninoff's sister-in-law, draws upon the composer's own letters and interviews (New York University Press).

Rachmaninoff's own recordings of his piano concertos with the Philadelphia Orchestra under Leopold Stokowski (No. 2 and the Rhapsody on a Theme of Paganini) and Eugene Ormandy (Nos. 1, 3, and No. 4 in its final revised version), made originally for RCA Victor, have recently been reissued in excellent transfers from the original 78s on budget-priced Naxos. "Modern" recordings of the Fourth Concerto (in its final version) feature pianist Arturo Benedetti Michelangeli with Ettore Gracis and the Philharmonia Orchestra (EMI "Great Recordings of the Century), Vladimir Ashkenazy with Bernard Haitink and the Concertgebouw Orchestra (London), Ashkenazy with André Previn and the London Symphony Orchestra (Penguin Classics), Philippe Entremont with Eugene Ormandy and the Philadelphia Orchestra (Sony Classical), Zoltán Kocsis with Edo de Waart and the San Francisco Symphony (Philips), and Mikhail Rudy with Mariss Jansons and the St. Petersburg Philharmonic (EMI). For those inclined to explore further, Vladimir Ashkenazy conducts a recording of the Fourth Concerto in its "original version" with pianist Alexander Ghindin and the Helsinki Philharmonic Orchestra (Ondine).

Books in which to read about Felix Mendelssohn include *The New Grove Early Romantic Masters 2*, which contains Karl-Heinz Köhler's Mendelssohn entry from the 1980 edition of The New Grove along with the Grove articles on Weber and Berlioz (Norton paperback); Eric Werner's *Mendelssohn: A New Image of the Composer and his Age*, translated by Dika Newlin (Macmillan); Philip Radcliffe's *Mendelssohn* in the Master Musicians series, newly revised by Peter Ward Jones (Oxford University Press); George Marek's *Gentle Genius*, which is more concerned with the composer's background and milieus than with specifics of the music (Funk & Wagnalls); the anthology *Mendelssohn and his World*, edited by R. Larry Todd (Princeton University Press), and Herbert Kupferberg's *The Mendelssohns: Three Generations of Genius* (Scribners). The Mendelssohn article in the recently revised (2001) New Grove is by R. Larry Todd. Michael Steinberg's program notes on Mendelssohn's *Scottish* and *Italian* symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Recordings of the *Scottish* Symphony include Claudio Abbado's with the London Symphony Orchestra (Deutsche Grammophon), Bernard Haitink's with the London Philharmonic (Philips), James Levine's with the Berlin Philharmonic (Deutsche Grammophon), and Peter Maag's with the London Symphony Orchestra (a classic account from 1960 reissued on Decca "Legends"). Charles Munch recorded the *Scottish* Symphony with the Boston Symphony Orchestra in 1959 (RCA, currently unlisted).

—Marc Mandel

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Jun Märkl



Making his Boston Symphony Orchestra debut, Jun Märkl is a frequent guest at several of Europe's foremost opera houses, including those of Berlin, Munich, and Vienna. He served as music director and artistic director of the Mannheim National Theatre (opera and orchestra) in Germany from 1994 though the 1999-2000 season. Since his highly successful debut at the Vienna State Opera in December 1993 leading Puccini's *Tosca*, Mr. Märkl has become a favorite conductor there in a wide repertoire ranging from Weber and Puccini to Wagner, Strauss, Janáček, and Hindemith. He has an equally close relationship with the Bavarian State Opera in Munich, where he has recently conducted such works as *Tannhäuser*, *The Bartered Bride*, *Pique Dame*, and *La traviata*. At the Berlin State Opera he has led acclaimed productions of *The Flying Dutchman*, *Der Rosenkavalier*, and *Salome*. In 1996 he made an acclaimed London debut with *Götterdämmerung* at Covent Garden. In March 2001 he conducted a new production of *Das Rheingold* at Tokyo's New National Theatre with the Tokyo Philharmonic, launching a *Ring* cycle that he will lead over the next several seasons. Mr. Märkl made his Metropolitan Opera debut conducting *Il trovatore* and recently returned for *La*

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traviata. He made his American symphonic debut with the Dallas Symphony and in recent seasons has appeared with the Chicago Symphony at the Ravinia Festival, the Indianapolis Symphony, and the Montreal Symphony. In addition to this week's BSO debut, highlights of his 2001-02 season include debuts with the Minnesota Orchestra, Saint Louis Symphony, and Toronto Symphony, and re-engagements with the Dallas Symphony and Indianapolis Symphony. Mr. Märkl has led concerts with the Bavarian State Orchestra, the Munich Philharmonic, the Berlin State Opera Orchestra, the Cologne Radio Orchestra, the Danish National Symphony Orchestra, the Orchestre de Paris, the Stuttgart Radio Symphony Orchestra, and the Melbourne Symphony Orchestra, among others. Upcoming engagements include debuts with the NDR Symphony Orchestra in Hamburg and the Orchestre Philharmonique du Luxembourg. In Japan, he made a successful debut in the 1996-97 season with the NHK Symphony Orchestra of Tokyo, where he has since conducted frequently. In 2001-02 he led that orchestra for two consecutive weeks to open their season. Mr. Märkl has recorded with the Deutsches Symphonie-Orchester Berlin for Capriccio and with the English Chamber Orchestra and violinist Sarah Chang for EMI Classics. Born in Munich, Jun Märkl began his studies in piano, conducting, and violin in Hannover in 1978. After receiving degrees in violin, piano, and conducting from the Music Academy in Hannover, he pursued further studies with Sergiu Celibidache and Gustav Meier at the University of Michigan in Ann Arbor. In 1986 he won the conducting competition of the German Music Council. In 1987 he was a Conducting Fellow at the Tanglewood Music Center, where he worked with Leonard Bernstein and Seiji Ozawa. During Mr. Märkl's operatic career he has held positions at the theaters of Lucerne, Bern, and Darmstadt; from 1991 to 1994 he was music director of the Saarland State Theatre in Saarbrücken. Dedicated to a broad repertoire encompassing Mozart, Wagner, Puccini, and the French Impressionists, Mr. Märkl is also a champion of new music; he has premiered a number of operas and symphonic works by today's leading composers.

Garrick Ohlsson



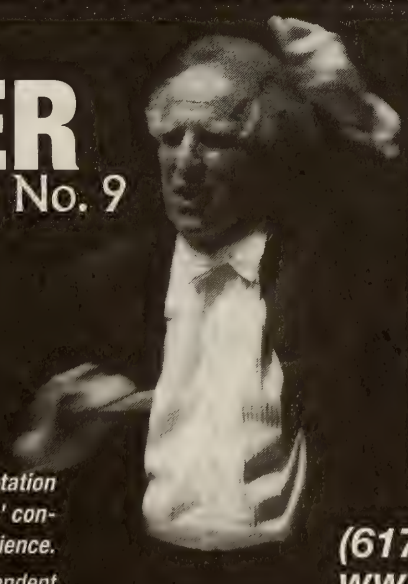
Since his triumph as winner of the 1970 Chopin International Piano Competition, the acclaimed American pianist Garrick Ohlsson has established a worldwide reputation. Long regarded as one of the world's leading exponents of the music of Chopin, Mr. Ohlsson is noted for his performances of works ranging from Haydn and Mozart to twentieth-century masters, in a repertoire that includes some eighty works for piano and orchestra. In the 2001-02 season, Mr. Ohlsson performs in recital at Carnegie Hall on its "Keyboard Virtuosos" series in February and appears with the Cleveland Orchestra, the London Symphony at Avery Fisher Hall, the Minnesota Orchestra, the Rochester Philharmonic, the Cincinnati, Detroit, Oregon, Jacksonville, New Orleans, Columbus, Richmond, New World, Madison, Spokane, Grand Rapids, Florida West Coast, Edmonton, and Peoples symphonies, and the National Arts Centre Orchestra in Ottawa. In addition to Carnegie Hall, his recital engagements include appearances in San Francisco, Miami, Cleveland, Fresno, Calgary, Baltimore, and Kalamazoo's Gilmore Festival. Abroad, Mr. Ohlsson performs with the Royal Philharmonic Orchestra, the Hong Kong Philharmonic, the Singapore Symphony, the Taiwan National Orchestra, and in recital in Tokyo. He will also be heard in recital with noted Polish contralto Ewa Podles, with whom he will also give a New York workshop. In addition, he joins author and piano authority David Dubal for a workshop on Rachmaninoff at New York's Walter Reade Theater. In the 2000-01 season Mr. Ohlsson appeared as soloist with the New York Philharmonic, the Boston Symphony, the Philadelphia Orchestra, the San Francisco Symphony, the National Symphony, the Saint Louis Symphony, the Atlanta Symphony, and the Seattle Symphony, as

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

well as on tour with the Saint Paul Chamber Orchestra and in recital throughout the country. Engagements in Europe included performances with the BBC Symphony, the Frankfurt Radio Symphony, the Prague Symphony, and the Warsaw Philharmonic, plus recitals in Germany, the Czech Republic, and Mallorca. An avid chamber musician, Mr. Ohlsson has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among others. With violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics labels. He has recorded the complete solo works of Chopin for Arabesque. Born in White Plains, New York, Garrick Ohlsson began his piano studies at the age of eight. He attended the Westchester Conservatory of Music and at thirteen entered the Juilliard School. In high school he demonstrated an aptitude for mathematics and languages, but the concert stage remained his true career objective. Mr. Ohlsson's musical development has been influenced by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. He won First Prizes at the 1966 Busoni Competition in Italy and 1968 Montreal Piano Competition. Since winning the Gold Medal at the Chopin Competition in Warsaw, he has made nearly a dozen tours of Poland, where he is greatly admired. Since his Boston Symphony debut at Tanglewood in August 1971, Mr. Ohlsson has appeared frequently there and at Symphony Hall. He made his BSO subscription series debut in January 1981 and appeared with the orchestra most recently in November 2000, as soloist in Copland's Piano Concerto with André Previn conducting.

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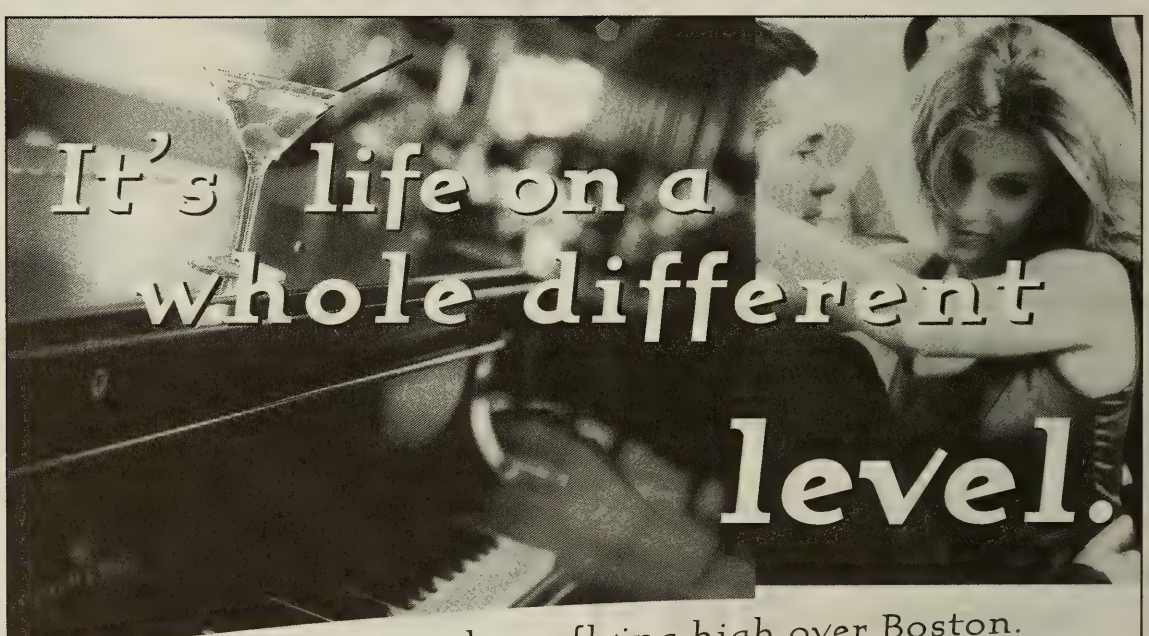
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The Boston Symphony Orchestra has developed a broad spectrum of highly regarded youth education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's Youth Education programs include:

- 17 Youth Concerts by the full BSO conducted by Keith Lockhart and other eminent conductors. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Potpourri" series of concerts and rehearsals designed to give serious high school musicians behind-the-scenes insight into performance and a performing arts institution.
- A "Godparent" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer performance camp at Tanglewood, the BSO's summer home. DARTS gives 5th through 7th graders the opportunity to immerse themselves in the arts by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems begin to rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Lawrence, Lynn, Peabody, Roxbury, and Worcester, as well as several Berkshire County communitites, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education. The BSO's commitment to education reform has been underscored by significant support from the U.S. Department of Education for expansion of professional development programs for teachers.

The BSO gratefully acknowledges the following donors for their gifts of $2,500 or more to BSO Youth Education and Outreach programs made between September 1, 2000, and August 31, 2001.

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NEXT PROGRAM. . .

Thursday, January 31, at 8
Friday, February 1, at 8
Saturday, February 2, at 8
Tuesday, February 5, at 8

Pre-Concert Talks by Robert Kirzinger, BSO Publications Associate

ILAN VOLKOV conducting

SCHUMANN — Overture to the opera *Genoveva*, Opus 81

BRUCH — Violin Concerto No. 1 in G minor, Opus 26

Prelude: Allegro moderato –
Adagio
Finale: Allegro energico

IDA HAENDEL

INTERMISSION

LIGETI — *Hamburgisches Konzert*, for horn and orchestra (American premiere)

I. Praeludium
II. Signale, Tanz, Choral
III. Aria, Aksak, Hoketus
IV. Solo, Intermezzo, Mixtur, Kanon
V. Spectra
VI. Capriccio

JAMES SOMMERVILLE

HAYDN — Symphony No. 42 in D

Moderato e maestoso
Andantino e cantabile
Menuet. Allegretto; Trio
Finale. Scherzando e Presto

Former BSO assistant conductor Ilan Volkov becomes chief conductor of the BBC Scottish Symphony Orchestra in the fall of 2003, the youngest conductor ever appointed to head one of the BBC's orchestras. Mr. Volkov returns to Symphony Hall with an intriguing program that opens with the overture to Robert Schumann's only completed opera; features appearances by the eminent violinist Ida Haendel in Bruch's ever-popular Violin Concerto No. 1; and concludes with the first BSO performances of a notably inventive middle-period Haydn symphony. In addition, BSO principal horn James Sommerville is featured in the American premiere of a horn concerto by the distinguished Hungarian composer György Ligeti (b.1923). For some twenty years, Ligeti's compositional style has centered almost obsessively on rhythm, influenced by, among other things, African drumming. His *Hamburgisches Konzert* is a concerto for horn touching on this obsession as well as on the extended tonalities of the horn's natural harmonics.

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Thursday 'D'—January 31, 8-9:50
Friday Evening—February 1, 8-9:50
Saturday 'A'—February 2, 8-9:50
Tuesday 'B'—February 5, 8-9:50

ILAN VOLKOV conducting
IDA HAENDEL, violin
JAMES SOMMERVILLE, horn

SCHUMANN	Overture to *Genoveva*
BRUCH	Violin Concerto No. 1
LIGETI	*Hamburgisches Konzert* (American premiere)
HAYDN	Symphony No. 42

Sunday, February 3, at 3 p.m.
Jordan Hall, New England Conservatory

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with WILLIAM SHARP, baritone

MOZART	Quartet in F for oboe and strings, K.370(368b)
HARBISON	*Words from Paterson*, for baritone and seven instruments
DUTILLEUX	*Les Citations*
BRAHMS	Quintet in B minor for clarinet and strings, Opus 115

Programs and artists subject to change.

Thursday, February 7, at 10:30 a.m. (Open Rehearsal)
Thursday 'B'—February 7, 8-9:50
Friday 'A'—February 8, 1:30-3:20
Saturday 'B'—February 9, 8-9:50

DANIELE GATTI conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-BRAHMS PROGRAM	Variations on a Theme by Haydn *Schicksalslied*, for chorus and orchestra Symphony No. 4

Wednesday, February 13, at 7:30 p.m. (Open Rehearsal)
Thursday 'D'—February 14, 8–9:45
Friday 'B'—February 15, 1:30–3:15
Saturday 'A'—February 16, 8–9:45
Tuesday 'B'—February 19, 8–9:45

DAVID ROBERTSON conducting
STEVEN ISSERLIS, cello

STRAVINSKY	*Symphonies of Wind Instruments*
HAYDN	Cello Concerto in C
BENJAMIN	*Palimpsest*
HAYDN	Symphony No. 93

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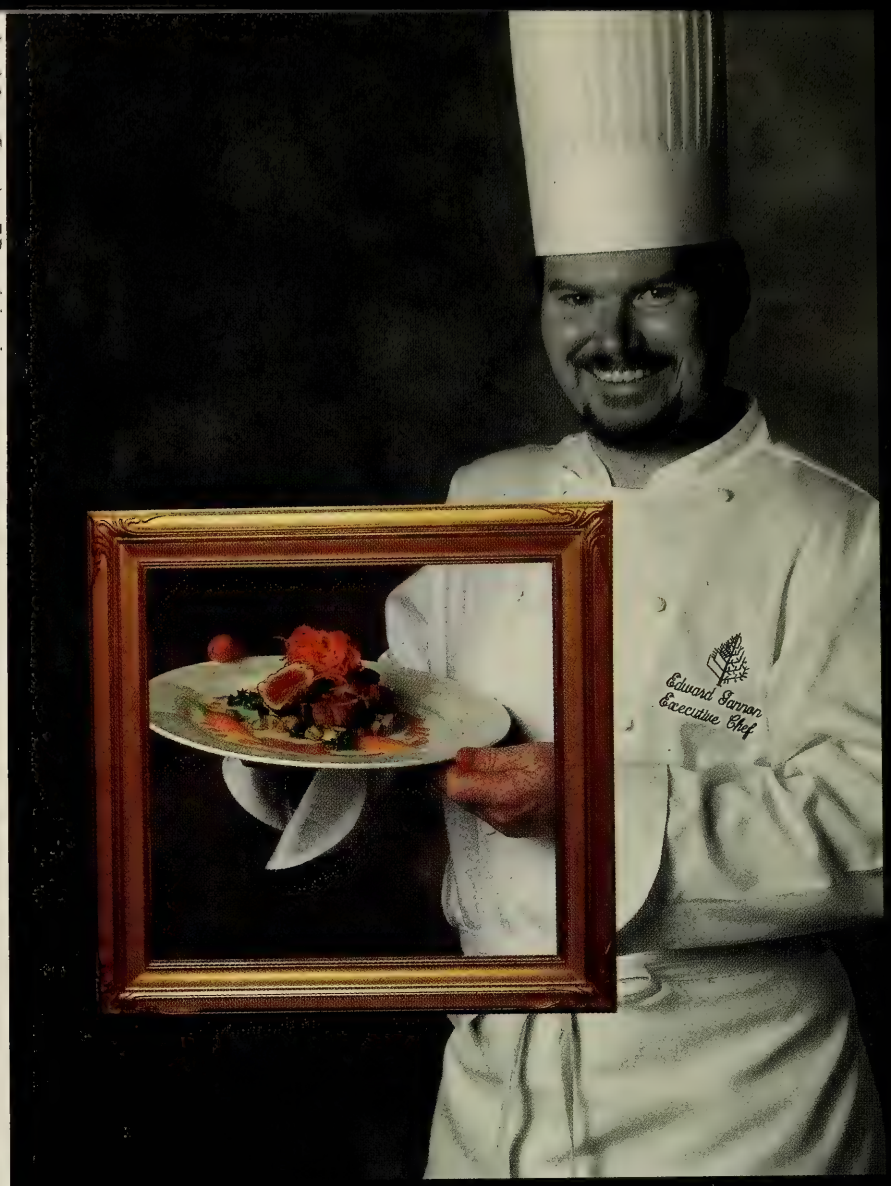
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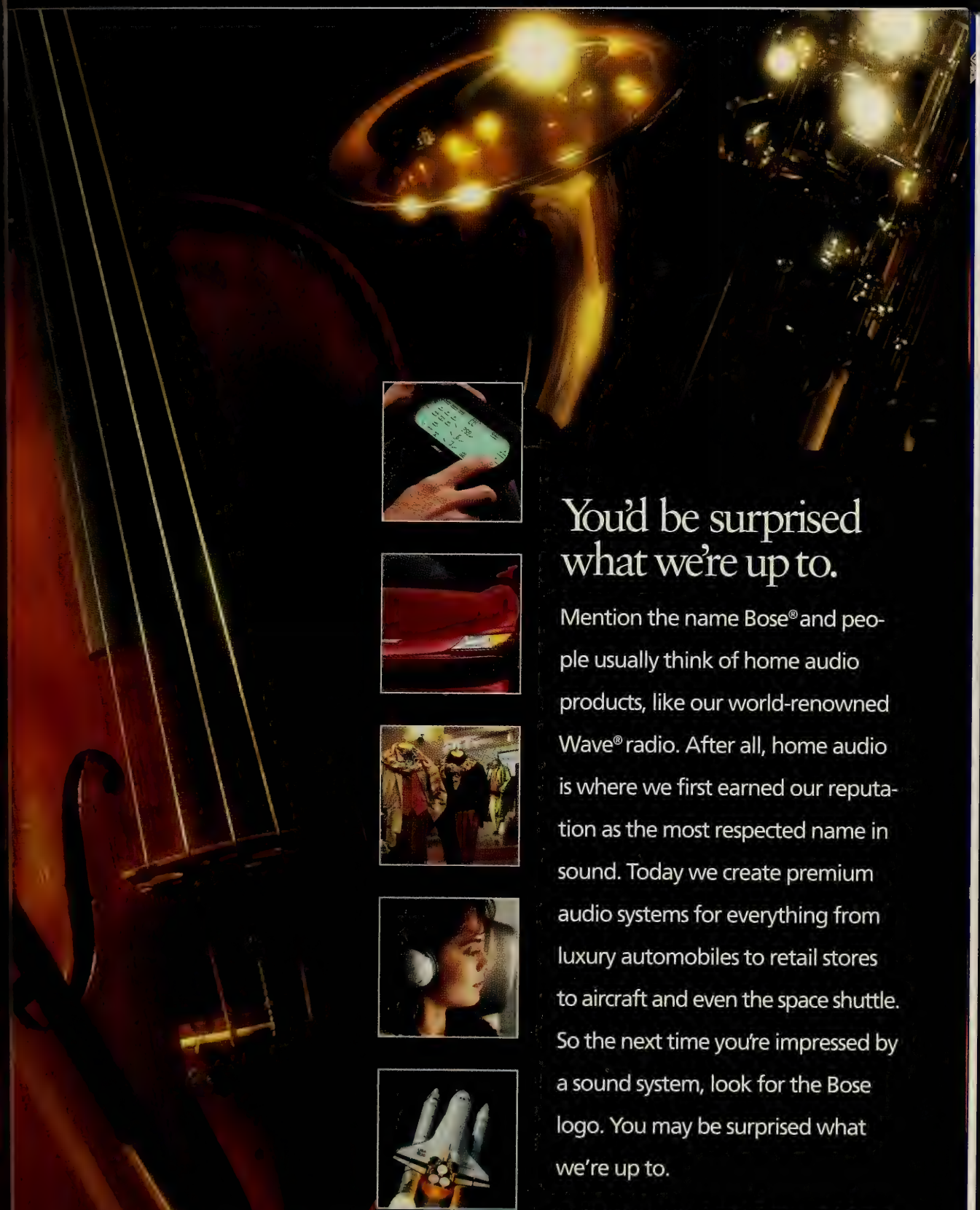


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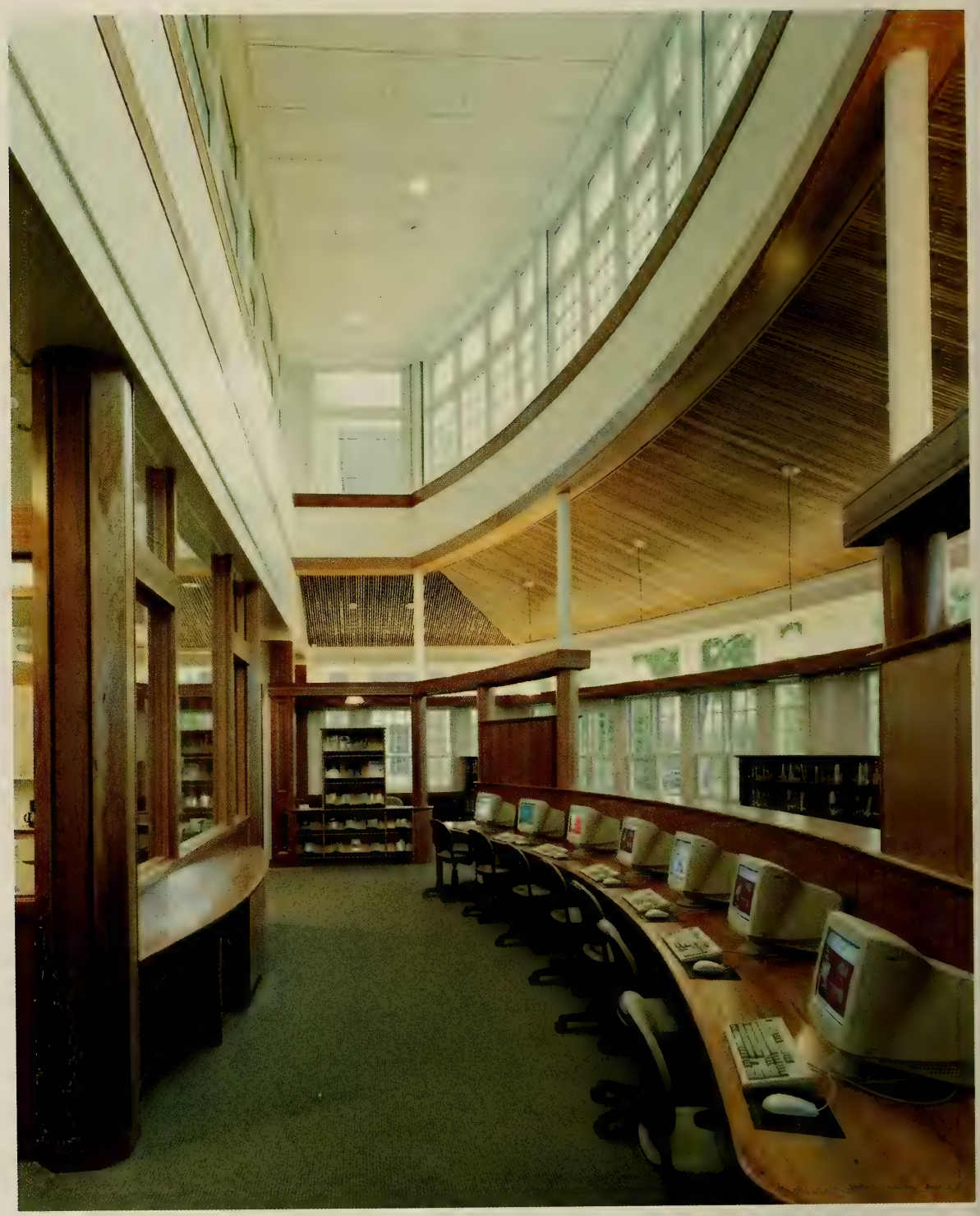
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Rich Warren, *Chicago Tribune*, 6/1/90.

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EDWARD GAZOULEAS, viola
JOEL MOERSCHEL, cello
MARY NESSINGER, mezzo-soprano

PENDERECKI Quartet for Clarinet and String Trio (1993)

Notturno. Adagio
Scherzo. Vivacissimo—
Serenade. Tempo di Valse—
Abschied. Larghetto

RESPIGHI *Il Tramonto* (*The Sunset*) for mezzo-soprano and string quartet (Italian text by R. Ascoli, after Shelley)

BEETHOVEN String Quartet No. 9 in C, Opus 59, No. 3

Introduzione. Andante con moto—Allegro vivace
Andante con moto quasi Allegretto
Menuetto. Grazioso
Allegro molto

Krzysztof Penderecki (b.1933)
Quartet for Clarinet and String Trio (1993)

One of the most significant composers of his generation, Krzysztof Penderecki first achieved considerable notoriety outside his native Poland in the early 1960s with his *Anaklasis* and the *Threnody: To the Victims of Hiroshima*, experiments in dense orchestral textures and new sonorities. Along with Iannis Xenakis, György Ligeti,

and others, Penderecki was credited with a strikingly new approach to writing for the orchestra. He continued to explore these new methods while turning, significantly, to sacred choral music, including the *St. Luke* Passion, *Dies irae*, and *Magnificat*, in which he wrote for massed voices as he'd written for massed strings. By the late 1970s Penderecki had begun deliberately to broaden his style by reaching back into the past to the harmonic and melodic materials of tonal music, especially late Romanticism, without, however, abandoning the intrinsically modern textures he'd helped invent. Having become a widely respected conductor, and with orchestras and soloists taking great interest in his work, Penderecki produced a number of pieces in those core orchestra genres, the symphony (five to date) and the concerto, including two each for cello and violin and those for flute and for viola.

Although Penderecki's accomplishments are primarily observable in works for large forces, he has written important chamber music as well, particularly the two string quartets (1960 and 1968). The composer's attention to chamber music in the late 1980s stemmed partly from a series of commissions and occasional works for solo instruments including clarinet, cello, and viola. His String Trio of 1991 returns somewhat to the harsh, aggressive textures of the string quartets, but with renewed concern for thematic development. The Quartet for Clarinet and String Trio, written in 1993 and first performed at the Schleswig-Holstein Music Festival that year, is on the whole of a much more restrained, elegiac expression.

The *Notturno*'s opening is reminiscent of Penderecki's 1987 Prelude for clarinet solo, with the little rising and falling three-note figure a key motive for the remainder of the work, as is the falling chromatic scale that comes later. Viola joins the clarinet in counterpoint, leading to a five-note foreshadowing of the ensuing Scherzo movement. In the Scherzo, based on the same three-note motif and chromatic scale, Penderecki tricks us with different groupings within the basic 3/4 meter. The very brief Serenade, "in waltz tempo," follows without pause and is virtually a continuation of the Scherzo. This leads without pause to the *Abschied* ("Farewell"), the work's most important movement, longer than the first three combined. Penderecki returns to the chromatic counterpoint of the *Notturno*, adding atmosphere and an increasing sense of loss with sustained pitches and string harmonics. A pizzicato note in the cello punctuates the close.

Ottorino Respighi (1879-1936)
Il Tramonto (*The Sunset*) for mezzo-soprano and string quartet
(Italian text by R. Ascoli, after Shelley)

Ottorino Respighi is best-known for his orchestral triptych *The Pines of Rome*, *The Fountains of Rome*, and *Roman Festivals*, but this prolific composer wrote a significant number of works in a wide variety of genres, including concertos for piano, cello, and violin, many suites and other pieces for orchestra, several string quartets and other chamber music, piano music, music for ballets, and ten or so operas, some of which received performances at the Rome Opera and La Scala in Milan. He also had a lifelong love of the song, and wrote numerous individual songs and cycles with piano or ensemble accompaniment.

Respighi, who had learned piano and violin as a child, made an important move after his formal studies in Bologna's Liceo Musicale, traveling to Russia to work for a time as an orchestral violist between 1900 and 1903. While in Russia he took a few lessons with Rimsky-Korsakov, whose bright, brilliant style of orchestration Respighi married to his own Italian lyricism. After returning to Italy he won acclaim for a voice-and-orchestra transcription of Monteverdi's *Lamento d'Arianna* and had suc-

cess with the opera *Semirâma* (1910). In 1913 he was named a composition professor at Rome's Liceo Musicale di Santa Cecilia, becoming its director in 1923 (after it had become known as the Conservatorio di Santa Cecilia). He resigned that position in 1926, although he continued to teach. Respighi wrote *The Fountains of Rome* in 1916; this ultimately became one of his greatest successes and led to international fame and fortune. *The Pines of Rome* came in 1923 and *Roman Festivals* in 1928. Most of his important operas date from this decade as well.

Respighi wrote *Il tramonto* (*The Sunset*), a "*poemetto lirico*" ("lyric narrative poem") for mezzo-soprano and string quartet, in 1914 for Chiarina Fino-Savio, who had given the premiere of his solo cantata *Aretusa* in 1911 and who was one of the composer's most important collaborators. Respighi sets Ascoli's text—a poetic translation of Shelley—almost like an opera in miniature, breaking it into sections of recitative and song. The strings provide harmonic foundation, rhythmic texture, and mood-setting transitions between sections. The impressionistic chromaticism of the opening string passage pervades the piece, and leads to the "once upon a time" opening recitative of the voice. Respighi travels through the text very quickly, setting it one note per syllable virtually throughout, and conjuring moods by turns pastoral ("He walked along the pathway of a field") and tragic ("The lady found her lover dead and cold"). His forays into lyric melody are firmly in the gorgeous Italian tradition of Verdi and Puccini.

RESPIGHI "Il Tramonto" ("The Sunset"), for mezzo-soprano and string quartet
Italian text by R. Ascoli, translated from the original poem of Percy Bysshe Shelley

Già v'ebbe un uomo, nel cui tenue spirto	There late was One within whose subtle being
(Qual luce e vento in delicata nube	(As light and wind within some delicate cloud
Che ardente ciel di mezzogiorno stempri)	That fades amid the blue noon's burning sky)
La morte e il genio contendeano.	Genius and Death contended. None may know
Oh! quanta tenera gioia, che gli fè il respiro	The sweetness of the joy which made his breath
Venir meno (così dell'aura estiva l'ansia talvolta)	Fail, like the trances of the summer air,
Quando la sua dama, che allor solo conobbe	When with the Lady of his love, who then
L'abbandono pieno e il concorde palpitar di due creature che s'amano.	First knew the unreserve of mingled being,
E gli addusse pei sentieri d'un campo,	He walked along the pathway of a field
Ad oriente da una foresta biancheggiante embrato	Which to the east a hoar wood shadowed o'er
Ed a ponente discoverto al cielo!	But to the west was open to the sky.
Ora è sommerso il sole; ma linee d'oro	There now the sun had sunk, but lines of gold
Pendon sovra le cineree nubi,	Hung on the ashen clouds, and on the points
Sul verde piano, sui tremanti fiori,	Of the far level grass and nodding flowers
Sui grigi globi dell'antico smirnio,	And the old dandelion's hoary beard,
Ei neri boschi avvolgono,	And, mingled with the shades of twilight lay,
Del vespro mescolandosi alle ombre.	On the brown massy woods: and in the east
Lenta sorga ad oriente l'infocata luna	The broad and burning moon lingeringly rose
Trai folti rami delle piante cupe:	Between the black trunks of the crowded trees,
Brillan sul capo languide le stelle.	While the faint stars were gathering overhead.
E il giovine sussura: "Non è strano?	"Is it not strange, Isabel," said the youth,
Lo mai non vidi il sorgere del sole, o Isabella.	"I never saw the sun? We will walk here
Domani a contemplarlo verreme insieme."	Tomorrow; thou shalt look on it with me."
Il giovin e la dama giacquer tra il sonno	That night the youth and lady mingled lay
E il dolce amor congiunti ne la notte:	In love and sleep—but when the morning came
Al mattin gelido e morto ella trovò l'amante	The lady found her lover dead and cold.
Oh! nessun creda che, vibrando tal colpo, fu il Signore misericorde.	Let none believe that God in mercy gave that stroke.
Non mori la dama, nè folle divento:	The lady died not, nor grew wild,
Anno per anno visse ancora. Ma io penso	But year by year lived on—in truth I think
Che la queta sua pazienza, ei trepidi serisi,	Her gentleness and patience and sad smiles,
E il non morir ma vivera a custodia	And that she did not die, but lived to tend
Del vecchio padre (se è follia	Her aged father, were a kind of madness,
Dal mondo dissimigliare) fossero follia.	If madness 'tis to be unlike the world.
Era, null'altro che a vederla, come leggere un	For but to see her were to read the tale
Canto de ingegnoso bardo intessuto a piegar	Woven by some subtlest bard, to make hard hearts
Gelidi cuori in un dolor pensoso.	Dissolve away in wisdom-working grief;
Neri gli occhi ma non fulgidi più;	Her eyes were black and lustreless and wan;
Consunti quasi le ciglia dalle lagrime;	Her eyelashes were worn away with tears,
Le labbra e le gote parevan cose morte tanto eran blanche;	Her lips and cheeks were like things dead—and pale;
Ed esili le mani e per le erranti vene	Her hands were thin, and thro' their wan dering veins
E la giunture rossa del giorgno trasparia	And weak articulations might be seen
La luce. La nuda tomba, che il tuo fral racchiude,	Day's ruddy light. The tomb of thy dead self
Cui notte e giorno un'ombra tormentata abita.	Which one vext ghost inhabits, night and day,
E quanto di te resta, o cara creatura perduta!	Is all, lost child, that now remains of thee!
"Ho tal retaggio, che la terra no dà:	"Inheritor of more than earth can give,
Calma e silenzio, senza peccato e senza passione.	Passionless calm and silence unreproved,
Sia che i morti ritrovino (non mai il sonno!)	Whether the dead find, oh not sleep! but rest,
Ma il riposo, imperturbati quali appaion,	And are the uncomplaining things they seem,
O vivano, o d'amore nel mar profondo scendano,	Or live, or drop in the deep sea of Love;
Oh! che il moi epitaffio, che il tuo sia—Pace."	Oh, that like thine, mine epitaph were—Peace!"
Questo dalle sue labbra l'unico lamento.	This was the only moan she ever made!

Ludwig van Beethoven (1770-1827)
String Quartet No. 9 in C, Opus 59, No. 3

A Viennese composer writing a quartet in C major with a slow introduction featuring mystifying and dissonant suspended harmonies cannot fail to call up the ghost of Mozart; and Beethoven's Opus 59, No. 3, does indeed recall the *Dissonance* Quartet (K.465, in C major) of the earlier master, at least in its opening measures, which play musical puns with Beethoven's favorite chord of ambiguity, the diminished-seventh. The Allegro vivace gets underway with a two-note rhythmic figure consisting of pickup and downbeat rising stepwise, a figure that becomes nearly ubiquitous in the movement to follow. The chords that support this figure punctuate interjections by the first violin taking off in solo flight. The concerto-like flashiness of some of the soloistic writing calls to mind the fact that Beethoven was heavily involved in the composition of concertos immediately before and after the Opus 59 quartets: the Third, Fourth, and Fifth piano concertos, the Violin Concerto, and the Triple Concerto all appeared within a year or two on either side.

The slow movement, in A minor, though not too slow—Beethoven modifies the

marking "Andante con moto" with the additional specification "quasi Allegretto"—is filled with soulful "Russian" qualities, perhaps to make up for Beethoven's failure to include a Russian folk song in this score, as he had done with the other two works in this set dedicated to a Russian nobleman. (Composed 1805-06, the Opus 59 quartets were Beethoven's response to a commission from the Russian ambassador to Vienna, Count Andrei Razumovsky. It was apparently as a graceful gesture to him that Beethoven included popular Russian melodies, borrowed from a printed collection of folk tunes, in the first and second of the quartets of the set.) In any case, the hints of modal themes and scales in this extended movement may very well have been his idea of what Russian folk music sounded like. By way of contrast, the movement that follows is unexpectedly a minuet, squarely phrased, a decidedly old-fashioned genre employed here as a buffer between the somber, heavily minor-key weight of the slow movement and the vigorous energy of the finale.

The last movement is one of Beethoven's most vigorously pushy, even hectoring quartet movements, built on a racing, somewhat repetitious fugato designed to return at the recapitulation enriched by the addition of a new counterpoint. The emphatic buildup to climaxes (sometimes rudely undercut, at other times allowed to grow to completion) obviously recalls the triumphant C major conclusion of another work of those years—the Fifth Symphony. Here, as elsewhere in his quartet output, Beethoven strains the rhetorical possibilities of the medium to the limit to close in a burst of glory.

—Notes by Robert Kirzinger (Penderecki, Respighi) and Steven Ledbetter (Beethoven)

Scott Andrews was appointed second clarinetist of the Boston Symphony Orchestra during the 1995-96 season. He has also performed with such Boston-area music organizations as the Cantata Singers & Ensemble, the New England and Gardner Chamber Orchestras, and the AUROS Group for New Music. A frequent performer in the BSO's Prelude Concerts at Symphony Hall and at Tanglewood, he has also appeared with the Boston Symphony Chamber Players and on the "First Monday" concert series in Jordan Hall. Originally from Virginia, Mr. Andrews played piano and then violin before taking up the clarinet, studying with F. Edward Knakal of Virginia Beach. During this time he also studied at the Virginia Governor's School for the Arts and at the Interlochen Music Center in Michigan, where he was the Jonathan Cohen Scholarship recipient. Mr. Andrews graduated with distinction from the New England Conservatory of Music, where he studied with former BSO principal clarinet Harold Wright. He participated as the Fellowship Artist-in-Residence at the Kneisel Hall Chamber Music Festival in 1992 and was twice awarded fellowships to the Tanglewood Music Center. In 1993 he participated in an NEC musical exchange with the Toho Gakuen School of Music in Tokyo, spending part of that summer performing and teaching in Tokyo. He currently teaches at the Tanglewood Music Center. An avid performer of recitals and chamber music, Mr. Andrews has given concerts throughout the United States and performs frequently with his wife, pianist Nina Ferrigno.

Violinist **Catherine French** is a native of Victoria, British Columbia, where she began Suzuki studies on the violin at age four. Ms. French has performed frequently as a recitalist in the United States and Canada; she made her Carnegie Hall debut in 1992 with the Senior Concert Orchestra of New York under the baton of David Gilbert. Local chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall. The recipient of numerous study grants from the Canada Council, Alberta Culture, the Alberta Foundation for the Performing Arts, the Manitoba Arts Council, and the Chalmers Fund, she won the grand prize at the National Competitive Festival of Music in 1986, was the overall winner of the Canadian Music Competition in 1988, and won first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following her graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the Boston Symphony Orchestra's violin section in September 1994.

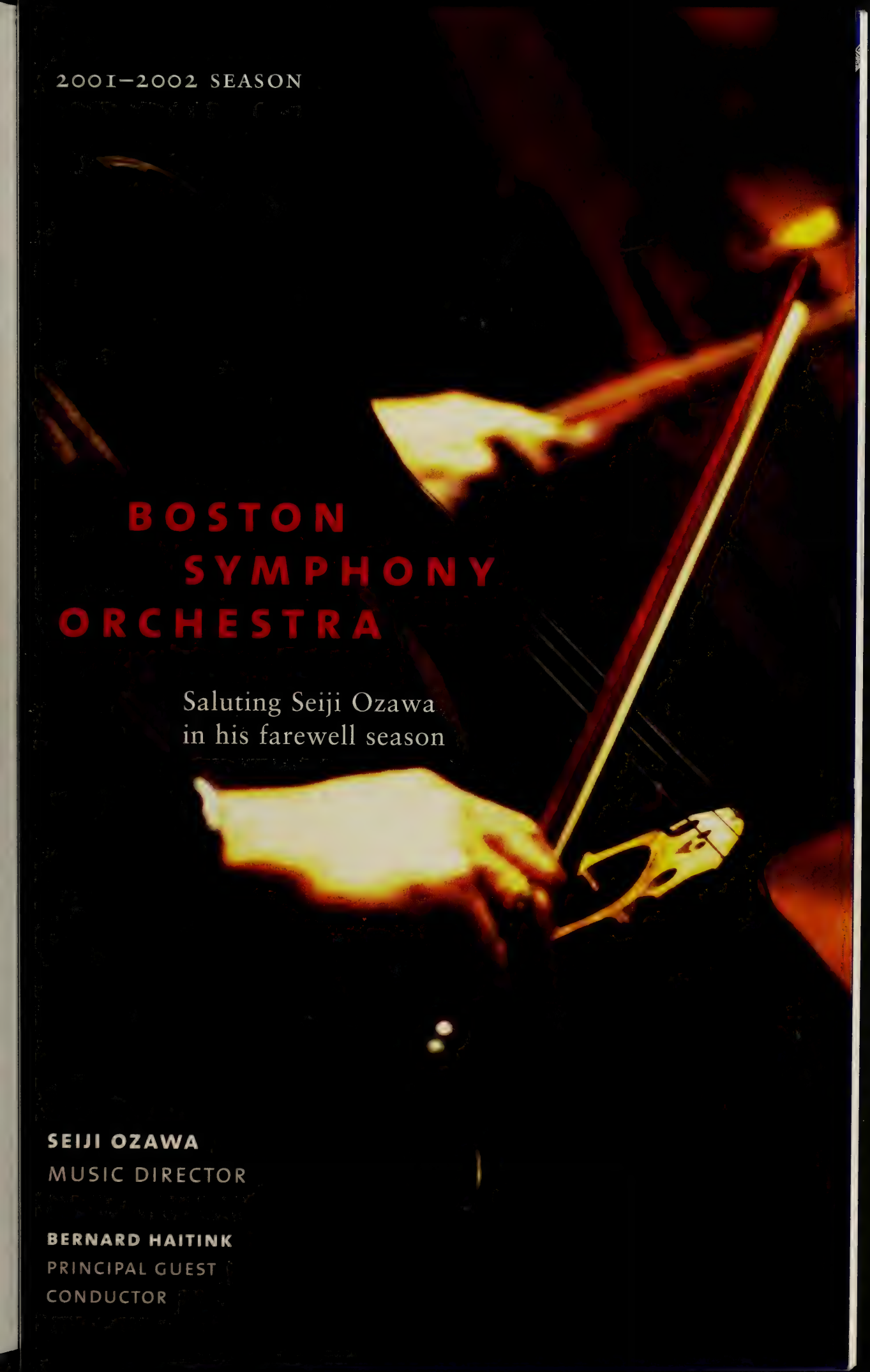
Violinist **Si-Jing Huang** joined the Boston Symphony Orchestra at the start of the 1989-90 season, having graduated from the Juilliard School of Music in May 1989. A former member of the Juilliard Orchestra, he has participated in the chamber music festivals at Aspen and Taos, toured the United States with the Classical String Players, and has performed internationally with the Hawthorne String Quartet, with which he played for ten years. Mr. Huang's numerous scholarships and awards included the Lincoln Center Scholarship; he was also a winner of the Young Concert Artists Auditions held in Hawaii. Mr. Huang's teachers included Glenn Dicterow and Dorothy DeLay as well as his father, Da-Ying Huang.

A member of the Boston Symphony Orchestra since the start of the 1990-91 season, violist **Edward Gazouleas** is also an active chamber music player. He appears regularly with the Boston Conservatory Chamber Players, the new music group Collage, and in solo recitals. A 1983 prizewinner at the International String Quartet Competition in Evian, France, Mr. Gazouleas has performed with members of the Muir, Audubon, and Lydian string quartets. He was a member of the Pittsburgh Symphony and has held faculty positions at Temple University, Wellesley College, and the Boston Conservatory. Mr. Gazouleas is a 1984 graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle.

Born in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. He received his bachelor of music degree with distinction, and a performer's certificate, from the Eastman School of Music, where he studied with Ronald Leonard; he joined the Boston Symphony Orchestra in 1970, following graduation. Besides his BSO commitments, Mr. Moerschel has performed as soloist, chamber musician, and contemporary music cellist with the Wheaton Trio, the Francesco and Amici string quartets, Boston Musica Viva, and Collage New Music. He has taught at Wellesley College and at the Boston University Tanglewood Institute.

Chamber music is a favorite medium for mezzo-soprano **Mary Nessinger**, as evidenced by her appearances at the festivals of Santa Fe, Marlboro, Aspen, Ravinia, and Tanglewood, where she performed Schoenberg's *Pierrot Lunaire* and *Ode to Napoleon Buonaparte* last summer, as well as with Chamber Music Northwest, Music From Salem, and the New England Bach Festival, among other venues. Ms. Nessinger has toured under the auspices of Musicians From Marlboro and England's International Musicians Seminar. She has sung at Alice Tully Hall, Carnegie Hall, the Metropolitan Museum of Art, Washington's Freer Gallery, and Boston's Gardner Museum and Jordan Hall. She has also appeared at Wigmore Hall in London and Queens Hall in Edinburgh. As an orchestral soloist, she has appeared with the Baltimore, Grand Rapids, Jacksonville, and London symphony orchestras, the Saint Paul Chamber Orchestra, and the Boston Modern Orchestra Project. Ms. Nessinger studied at the Eastman School with Seth McCoy and Jan DeGaetani, and in New York with Chloe Owen.

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BSO

Boston Symphony Chamber Players
Sunday, February 3, at 3 p.m.
at Jordan Hall

The Boston Symphony Chamber Players continue their 2001-02 series of four Sunday-afternoon concerts at Jordan Hall at the New England Conservatory on Sunday, February 3, at 3 p.m. with a program including Mozart's Quartet in F for oboe and strings, K.370, John Harbison's *Words from Paterson* featuring baritone William Sharp, Henri Dutilleux's *Les Citations* for oboe, harpsichord, double bass, and percussion, and Brahms's Quintet in B minor for clarinet and strings, Op. 115. The season will continue with a program featuring André Previn as guest pianist on March 24 and conclude with music of Schulhoff, Golijov, and Brahms on April 28. Single tickets for all of these concerts are available at $30, $22, and $17. They may be purchased through Symphony Charge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

New BSO Members

The Boston Symphony Orchestra has three new members this season—principal oboe John Ferrillo, violist Rebecca Gitter, and cellist Mihail Jojatu.

John Ferrillo joined the Boston Symphony Orchestra as principal oboe at the start of the 2001 Tanglewood season, having appeared with the orchestra several times as a guest performer in recent seasons. From 1986 to 2001 he was principal oboe of the Metropolitan Opera Orchestra. Mr. Ferrillo grew up in Bedford, Massachusetts, and played in the Greater Boston Youth Symphony Orchestra. He is a graduate of the Curtis Institute, where he studied with John deLancie and received his diploma and artist's certificate. He also studied with John Mack at the Blossom Festival and has participated in the Marlboro, Craftsbury, and Monadnock festivals. Prior to his appointment at the Metropolitan Opera, Mr. Ferrillo was second oboe of the San Francisco Symphony, and was a faculty member at Illinois State University and West Virginia State University. A former faculty member of the Mannes School of Music in New York City, he has taught and performed at the Aspen and Waterloo festivals and at the Mannes Bach Institute, and currently serves on the faculty of the Juilliard School. As principal oboe of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players.



Rebecca Gitter was born in Canada in 1978. She began violin studies at the age of seven and viola studies when she was thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto. While at CIM, she was the recipient of the Institute's Annual Viola Prize and the Robert Vernon Prize in competition, resulting in solo performances with the CIM orchestra. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award; before her appointment to the BSO's viola section, she was offered a position in the Detroit Symphony Orchestra. In past summers, she has participated in the Taos School of Music, Ravinia's Steanes Institute for Young Artists, the National Academy Orchestra of Canada, and the National Youth Orchestra of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.



The newest member of the Boston Symphony Orchestra is cellist **Mihail Jojatu**, who joined the orchestra in January 2002. A native of Romania, Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He received his Conservatory Diploma at the Boston Conservatory of Music in 1999 and is currently an Artist Diploma candidate at Boston University. He



has studied with former BSO cellist Ronald Feldman and is currently studying with BSO principal cellist Jules Eskin. In 1998 and 1999 he was a Fellow at the Tanglewood Music Center. Before joining the BSO, Mr. Jojatu was assistant principal cellist of the Boston Philharmonic and also of the Rhode Island Philharmonic.

BSO Members in Concert

BSO principal flute Jacques Zoon is soloist with cellist Iseut Chuat in the world premiere of Desenne's *A Valentine Duet* to open an evening of "Duets & Love Songs" with Steven Lipsitt leading the Boston Classical Orchestra on Friday, February 15, at 8 p.m. at Faneuil Hall. Also on the program are Brahms's *Liebeslieder* Waltzes and Mozart's *Sinfonia concertante* in E-flat, K.364, featuring the husband-and-wife team of Zoon and Chuat in a transcription of that work arranged for flute, cello, and orchestra. Tickets are $45, $32, and $23 ($5 discount for students and seniors). For more information call (617) 423-3883 or visit www.bostonclassicalorchestra.org.

BSO trombonist Norman Bolter is soloist in the world premiere of his own *IOURS* for trombone and orchestra on Sunday, February 17, at 3 p.m. with Isaiah Jackson leading the Pro Arte Chamber Orchestra of Boston at Sanders Theatre in Cambridge. Also on the program are Haydn's Symphony No. 6, *Le Matin*, and Schubert's Symphony No. 5. Tickets are $39, $29, $19, and $9. For more information call (617) 661-7067. In addition, a 2 p.m. "Aperitif" concert free to ticket holders features Mr. Bolter in chamber music of his own composition.

The Concord Chamber Music Society, founded by BSO violinist Wendy Putnam, continues its 2001-02 season on Sunday, February 17, at 3 p.m. at the First Parish in Concord, 20 Lexington Rd., with music of Mozart, Ravel, Beethoven, and Elliott Carter performed by BSO principals Jacques Zoon, flute, Malcolm Lowe, violin, and Steven Ansell, viola, with guest cellist Iseut Chuat. Tickets are $20 ($15 students and seniors). For more information call (978) 371-9667 or visit www.concordchambermusic.org.

Project STEP 20th Anniversary Benefit Concert to Feature Keith Lockhart and Lucia Lin in Recital

On Friday, March 1, 2002, Project STEP will hold a major benefit concert featuring a rare duo performance by Boston Pops Conductor Keith Lockhart and BSO violinist Lucia Lin. This event, to take place at the John F. Kennedy Library and Museum, will celebrate twenty years of Project STEP's programs to provide music instruction for talented young people of color in eastern Massachusetts. This special concert will feature performances by Mr. Lockhart and Ms. Lin, and by students from Project STEP. All proceeds will benefit the Project STEP endowment, ensuring the future of Project STEP's intensive program of instrumental lessons, classroom instruction, and perform-

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ance opportunities—all designed to encourage gifted students of color to pursue careers in music. The evening will include a pre-concert reception at 6:15, the concert at 7:15, and a post-concert reception at 8. For tickets and information, please call Project STEP at (617) 267-5777.

Pre-Concert Talks

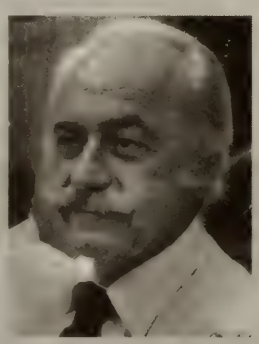
Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses Schumann, Bruch, Ligeti, and Haydn. As the season continues, John Daverio of Boston University discusses music of Brahms (February 7-9), and Robert Kirzinger discusses music of Stravinsky, Haydn, and George Benjamin (February 13-19).

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431. Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

In Memoriam

Armando Ghitalla
June 1, 1925–December 14, 2001

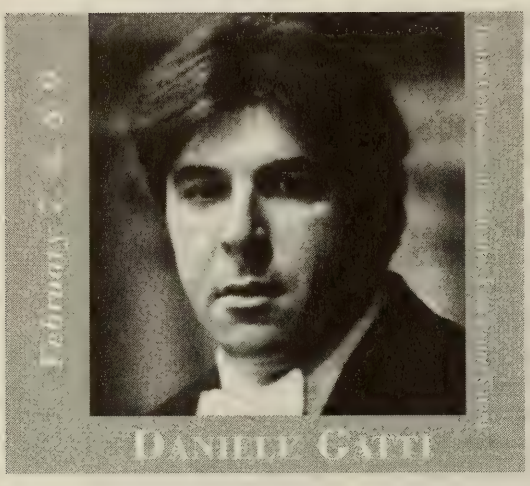


The Boston Symphony Orchestra notes with sadness the death at age seventy-six of trumpet player Armando Ghitalla, who became a member of the Boston Symphony in 1951 and was the BSO's principal trumpet from 1965 until his retirement in 1979. As principal trumpet he was also a member of the Boston Symphony Chamber Players, with whom he toured and recorded for RCA and Deutsche Grammophon. Born in Alpha, Illinois, Mr. Ghitalla was introduced to music by his father, an accordion-playing coal miner. He began playing trumpet at seven and first heard an orchestra as a teenager at the National Music Camp at Interlochen, Michigan, an experience that prompted his decision to become an orchestral trumpet player. He attended Illinois Wesleyan and New York University, continuing his studies at the Juilliard School of Music in New York. Mr. Ghitalla served in the Navy in World War II. Before coming to Boston he was principal trumpet of the New York City Center Opera and Ballet Orchestra, the Houston Symphony, and the RCA Recording Orchestra, as well as soloist with Paul Lavalle's Band of America. In 1960 he was the first trumpet player to play a solo recital at Carnegie Hall. He appeared on numerous occasions as soloist with the Boston Symphony, Boston Pops, and other orchestras, including the Miami Philharmonic, Richmond Symphony, and Philomusica of London. Mr. Ghitalla made two solo albums for Cambridge Records and taught on the faculties of Boston University, the New England Conservatory of Music, and the Tanglewood Music Center. Following his departure from the BSO he taught at the University of Michigan and at Rice University's Shepard School of Music. Mr. Ghitalla was both musician and gentleman. His contributions to the Boston Symphony Orchestra and Boston's musical community for more than twenty-five years will not go unremembered.

Looking Ahead...

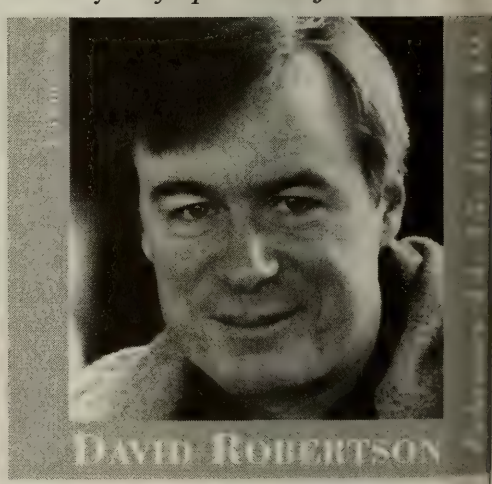
In the coming months, three young conductors—Daniele Gatti, David Robertson, and Ingo Metzmacher—and an established veteran—Hans Graf—lead the BSO at Symphony Hall. Tickets for all of these concerts are on sale now (see next page).

On February 7-8-9, the young Italian conductor **Daniele Gatti** makes his much-anticipated Boston Symphony debut with an all-Brahms program, leading the composer's Variations on a Theme by Haydn, Symphony No. 4, and, with the Tanglewood Festival Chorus, Brahms's *Schicksalslied* (*Song of Fate*).



Mr. Gatti has been acclaimed for his appearances with orchestras and opera companies on both sides of the Atlantic. Currently music director of both the Royal Philharmonic Orchestra in London and the Teatro Comunale in Bologna, he has been music director of the Accademia Nazionale di Santa Cecilia in Rome and principal guest conductor of the Royal Opera House, Covent Garden. Praised for his passion and spontaneity, he has observed that it is important for him to conduct both concerts and opera: "The two work together.... In the opera house you must stay in control of the dramatic situation...moving from one climax to the next. Most symphonic music is also full of drama and conflict." Mr. Gatti made his La Scala debut in 1989 at twenty-seven and his United States debut in 1991 with Chicago Lyric Opera; he has also appeared at La Fenice in Venice, the Berlin Staatsoper, and the Metropolitan Opera.

The young American conductor **David Robertson** returns to Symphony Hall February 14-15-16-19 for a program including Stravinsky's *Symphonies of Wind Instruments*, Haydn's Cello Concerto in C with soloist Steven Isserlis, *Palimpsest* by the acclaimed British composer George Benjamin, and Haydn's Symphony No. 93. He made his BSO debut in March 2001 and his Tanglewood debut that August. Recently named "Conductor of the Year" by *Musical America*, he is Music Director of the Orchestre National de Lyon and Artistic Director of that city's Auditorium, marking the first time that one artist has held both musical posts in Lyon.



Born in Santa Monica, California, Mr. Robertson got an early start as a conductor, filling in for a sick teacher in junior high, leading his first concert with the school orchestra at thirteen, and studying conducting in high school. His father was a research scientist, his mother an English major who specialized in Shakespeare; both loved music. He was educated at London's Royal Academy of Music, where he studied French horn and composition before turning to conducting. From 1992 to 2000 he was Music Director of the acclaimed Ensemble InterContemporain in Paris.

Following his acclaimed debut with the BSO last March, **Ingo Metzmacher** returns February 28/March 1-2-5 to lead an intriguing program made up of Stravinsky's *Orpheus*, Beethoven's Symphony No. 2, and Messiaen's *Réveil des oiseaux* for piano and orchestra, with soloist Jean-Efflam Bavouzet.



Considered a major talent among young German conductors, Ingo Metzmacher was born in Hannover; his father was a well-known professor of cello. As a rehearsal assistant at the Frankfurt Opera, he was invited to conduct two performances of Mozart's *Marriage of Figaro* and so made his podium debut. As he recalls, "They threw me in at the deep end!" His big break came in 1988, when he was 30, substituting at short notice for Christoph von Dohnányi to lead the revival in Brussels of a virtually unknown opera. Mr. Metzmacher is now General Music Director of the City of Hamburg, where he leads the Hamburg Opera and Philharmonic Orchestra. He made his debut at the BBC Proms in 2000 with the UK premiere of Henze's Ninth Symphony, which he has recorded with the Berlin Philharmonic. His 2001-02 season includes debuts with the New York Philharmonic, Chicago Symphony, San Francisco Symphony, and London Symphony.

Since his BSO debut in March 1995, the distinguished Austrian conductor **Hans Graf** has led the BSO in a wide range of repertoire in Symphony Hall, where he appeared most recently in January 2001, and at Tanglewood, where he appeared annually between 1997 and 2000. He returns to Symphony Hall March 7-8-9-12 to lead Schubert's *Great* C major symphony and the world premiere of a BSO commission by Michael Colgrass, to feature the husband-and-wife team of pianist Andreas Haefliger and flutist Marina Piccinini.



The 2001-2002 season is Mr. Graf's first as Music Director of the Houston Symphony. He is also in his seventh year as music director of the Calgary Philharmonic Orchestra and his fourth as music director of the Orchestre National Bordeaux Aquitaine in France. Music director from 1984 to 1994 of the Mozarteum Orchestra in Salzburg, he has observed that the turning point in his career came when he won the first Karl Böhm Conducting Competition in 1979. In his Boston Symphony appearances, he has proved an expert conductor of repertoire ranging from Bach, Handel, Mozart, and Beethoven to works by Tchaikovsky, Rachmaninoff, and Stravinsky.

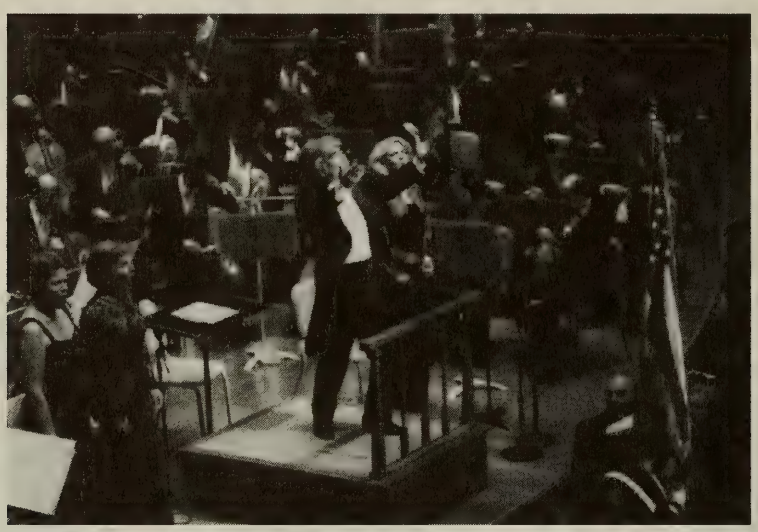
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Saluting Seiji Ozawa in his Farewell Season

To open his farewell season with the Boston Symphony Orchestra, Music Director Seiji Ozawa led the BSO's annual "Opening Night at Symphony" followed by four weeks of subscription programs including an all-Brahms concert with pianist Peter Serkin, memorial performances in Boston and at Carnegie Hall in New York of the Berlioz *Requiem*, a concerto program featuring soloists from the orchestra, and an all-orchestral program featuring music of Takemitsu and Dutilleux—two composers closely associated with Mr. Ozawa and the BSO—and Beethoven's *Eroica* Symphony. AT&T was the corporate sponsor of "Opening Night at Symphony" for the fourth consecutive year. In addition, a special concert originally planned as a salute to Mr. Ozawa became "An American Salute" honoring our nation's spirit and heroes following the September 11 attacks on our country.

Seiji Ozawa is in his twenty-ninth season as music director of the Boston Symphony Orchestra—the longest tenure of any music director currently active with a major American orchestra and exceeding the twenty-five year tenure (1925-49) of legendary BSO music director Serge Koussevitzky.

Miro Vintoniv



Heartfelt Tribute—Prior to the BSO's Opening Night performance of Mendelssohn's *Midsummer Night's Dream* music, Seiji Ozawa led the audience and those on stage—including vocal soloists Susan Graham (far left) and Dawn Upshaw, narrator Blythe Danner (to Ozawa's left), the Tanglewood Festival Chorus, and the BSO—in *America the Beautiful* to mark the tragic events of September 11, 2001. This was followed by Ms. Danner's reading of Stephen Spender's poem "The Truly Great," the playing of Bach's Air on the G string, and a moment of silence in tribute to those lost, those who lost loved ones, and all those who have helped to restore order.

Michael Lutch



Triple Threat—Seiji Ozawa leads the BSO in Bach's Concerto for Three Violins with concertmaster Malcolm Lowe, associate concertmaster Tamara Smirnova, and assistant concertmaster Nurit Bar-Josef to open a program spotlighting BSO string, wind, brass, and percussion principals in music of Bach, Bruch, Frank Martin, and Bartók.

Miro Vintoniv



Boston's Heroes—Seiji Ozawa (center) extended his personal thanks to members of the Boston Fire Department's Ladder Companies 15 and 33. At rear right is fireman Elijah Magee of Ladder Company 15, who was flag-bearer during the tribute portion of the BSO's Opening Night at Symphony 2001.

Hiroyuki Ito



Marshalling his Forces—Seiji Ozawa turns to lead the brass bands stationed in the upper levels of Carnegie Hall during one of two New York performances of Berlioz's *Requiem* given by Mr. Ozawa with the BSO, the Tanglewood Festival Chorus, and tenor Stanford Olsen to honor those lost in the terrible events of September 11.

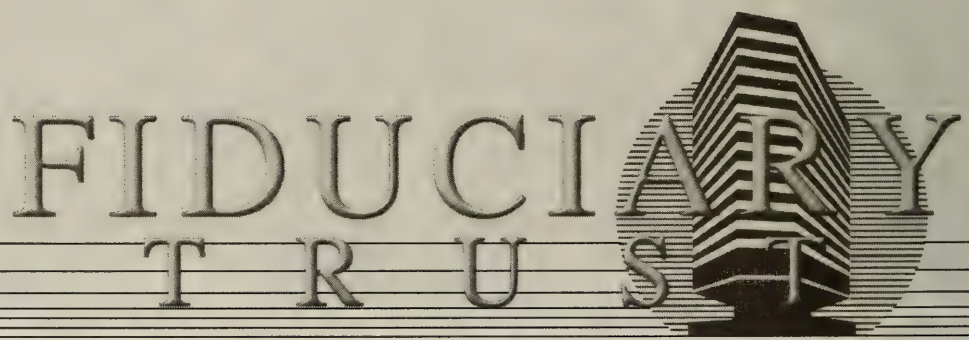
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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2001-2002

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

‡Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity

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Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell



WALTER PISTON SOCIETY MEMBER MRS. THOMAS PERRY and her late husband Tod have known the Symphony and Tanglewood for most of their lives. Tod Perry was the executive director of the BSO and created a legacy for both the Tanglewood Music Center and European tours and concerts.

IT'S ALL ABOUT

the music

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A Brief History of the Boston Symphony Orchestra

Now in its 121st season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

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realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Now in his twenty-ninth and final season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, Bright Sheng, Toru Takemitsu, and Sir Michael Tippett. The 2001-02 season brings the world premieres of newly commissioned works from Michael Colgrass and André Previn. Under Mr. Ozawa's direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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Robert Schumann
Overture to the opera *Genoveva*, Opus 81



Robert Schumann was born in Zwickau, Saxony, on June 8, 1810, and died in Endenich, near Bonn, on July 29, 1856. He composed his four-act opera Genoveva *to a libretto prepared in 1847 and 1848 by himself and Robert Reinick from dramas by Ludwig Tieck and Friedrich Hebbel on the legend of Genevieve of Brabant. The opera was first performed on June 25, 1850, in Leipzig, though the overture had already been heard in a Gewandhaus pension fund concert the preceding February 25 under Schumann's direction. Carl Bergmann gave the American premiere of the overture with the New York Philharmonic Society on March 16, 1861. Carl Zerrahn gave the first Boston performance on March 1, 1866, with the Harvard Musical Association. The first Boston Symphony performances of the overture were given by Georg Henschel in March 1883, subsequent BSO performances being given between 1885 and 1918 by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, and Ernst Schmidt. Since then, only Charles Munch (in Boston, out of town, and at Tanglewood in 1951, then again at home and at Tanglewood in 1961) and Joseph Silverstein (November/December 1981) have led the overture with the BSO. The overture to* Genoveva *is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

How many composers have been seduced—and undone—by the chimera of operatic success? The lures are obvious: potential reward, both in income and fame, was far greater than for any other kind of music. Chamber music paid only through the sale of copies since, at least early on, performances were usually private affairs in the homes of connoisseurs. Symphonies were public events that might impress the musical elite or engender respect and admiration, but they rarely filled the purse. Opera, however, was one of the major popular forms of entertainment, attracting audiences in larger numbers and from a wider circle of society than any other musical form. Success in the world of opera could, at the very least, make the composer a "brand name" figure more easily able to promote and sell other works.

Small wonder that composers like Schubert, Mendelssohn, and Schumann longed to compose operas, even if their success was never greater than middling at best. Certainly the very greatest works in the operatic repertory are by composers who succeeded in uniting rich and varied musical invention with canny theatricality. A very few composers—Mozart, Verdi, Wagner—accomplished this feat many times. A few others—Beethoven, Debussy, Berg—did it once or twice. And a great many longed for an operatic success that completely evaded them.

Schumann had for years aspired to create a "German opera," a truly national style that could compete with those of Italy and France. Despite the existence of a few masterpieces in the German repertory (Mozart's *Die Zauberflöte*, Beethoven's *Fidelio*, Carl Maria von Weber's *Der Freischütz*), most operas composed in German leaned heavily on foreign models for melodic and vocal style. Even so temporarily successful a composer as Heinrich Marschner (whose blood-curdling operas of the supernatural—*Der Vampyr* and *Hans Heiling*—were very popular in the 1830s and exercised some influence on Wagner, even foreshadowing such characters as the Flying Dutchman and Lohengrin) tended to fall back on threadbare, stock Italianate phrases to parse out the arias and ensembles of his operas. But Schumann wanted to change all that with a stage work that would be modern and truly German.



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He settled for his subject on a medieval tale first recounted in the fourteenth-century collection of saints' lives called *The Golden Legend*, which included the story of Genevieve of Brabant. She was the wife of a knight named Siegfried who, on departing for the crusades, left her in the care of his best friend Golo. Golo, unworthy of Siegfried's trust, falls in love with Genevieve himself. When she spurns his advances, he takes revenge, upon her husband's return, by accusing her of infidelity. Condemned to death, Genevieve is saved by various miraculous interventions (depending on the version of the story) and is vindicated before her husband.



The dramatist Friedrich Hebbel, whom Schumann contacted during work on "Genoveva"

The subject had been treated by two important German dramatists, and it is to their versions that Schumann's opera owed the most. Ludwig Tieck wrote his *Leben und Tod der heiligen Genoveva* in 1800; Tieck's drama was a vast canvas of Shakespearean proportions, calling for sixty-one separate scenes and twenty-eight stage sets, all cast "in the idyllic tones of a fairy tale." Later, in 1843, Friedrich Hebbel wrote his own poetic drama *Genoveva*, which attempted to treat Golo's sense of guilt (in evidently autobiographical terms) and Genevieve's purity in a not totally successful combination.

Schumann asked his friend Robert Reinick (a minor poet and writer of children's stories, best-known as the author of a few poems set to music by Schumann, Brahms, and Wolf) to prepare a libretto following Hebbel's outline. But, dissatisfied with the result, the composer wrote directly to the dramatist for advice:

> In reading your poem Genoveva (I am a musician) I was struck by the magnificent material which it offers for music.... I consulted a man living here who is something of a poet. He was immediately impressed by the extraordinary beauty of the poem, and readily consented to try to arrange it as an operatic libretto.... But although the adapter has done his best, it is not what I want. It is weak throughout. I very much dislike the ordinary libretto style, and neither can nor will write music for tirades of that sort.
>
> I was almost in despair, when it occurred to me that the direct way might be the best.... Do not suggest that you should adapt for operatic purposes a work so profound in its conception, so masterly in its form, but that you should look over the adaptation, tell me what you think, and give it an inspiring touch here and there. This is what I have to ask.

Hebbel did visit Schumann, but refused to have any participation in an operatic project. The composer then collaborated with Reinick in creating a libretto based on both Tieck and Hebbel, but he was unhappy with Reinick's tendency to oversentimentalize and finally wrote the text himself. He was satisfied enough with his text to pronounce it "a gem," but when he showed it to Wagner, he got a different response. Wagner retold the event in his autobiography (where he naturally took pains to present himself in the most favorable light).

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> Sincerely anxious to assist him with the success of his work and to make him aware of its grave faults, suggesting to him the necessary modifications, I learnt something about the nature of this odd fellow. He would only permit me to be carried away by the subject of his enthusiasm, but stubbornly refused any interference.

Schumann was evidently suspicious of Wagner's motives, especially when Wagner urged him to discard the third act completely, since it contained a seemingly unmotivated supernatural apparition that Wagner felt weakened the plot. "[Schumann] grew angry and thought that, by my dissuasion, I was trying to ruin his greatest effects." Schumann kept the libretto as it stood and plunged into the composition at a feverish pace, putting the final touches to the score on August 4, 1848, but only seeing the work produced, after frustrating delays, nearly two years later. Schumann's reputation and numerous advance reports guaranteed that there was a distinguished group, including Liszt, present for the premiere, but the response was distinctly mixed. Despite the evident beauties of the score, Schumann's inability to capture in dramatically varied music the personalities of his characters have kept the opera one of those worthy attempts more honored in print than on the stage.

The overture, however, has long been recognized as one of Schumann's finest creations in the genre, outclassed only by his overture to *Manfred*. The very first chord—an unprepared minor ninth resolved only in the third measure—was gripping and powerful when Schumann wrote it in 1848, and the harmonies of the rest are hardly less daring and unexpected. (Schumann's score is as harmonically advanced as anything Wagner, who was then composing *Lohengrin*, was doing at the time; the *Ring* and *Tristan* were still years away.) A pensive fragment of melody, dropping down a fifth and turning back, is heard in the violins, then in the solo clarinet; this will be heard again in various guises. The main portion of the work begins with the establishment of the fast tempo, "with passionate motion," in triplets with punctuations off the beat. A hunting-horn motive introduces the contrasting material with the sounds of the German forest. The working-out in classical sonata form involves carefully wrought dovetailing of ideas, culminating in a major-key peroration that prefigures the happy end of the opera. Unlike many composers of his day, Schumann wrote the overture first, in a burst of enthusiasm when embarking on the score, rather than writing it after completing the opera. Nonetheless, he used musical ideas that appear later in the opera proper and laid out the whole as a kind of dramatic précis of the events to come.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

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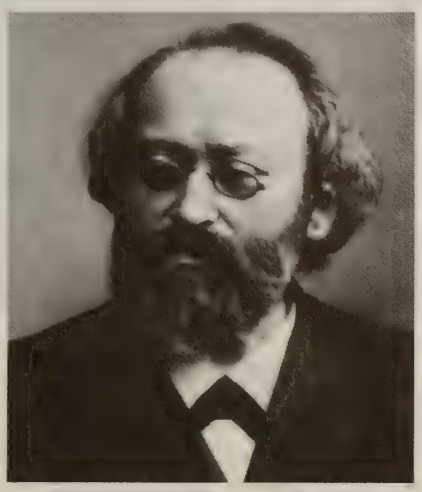
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Max Bruch
Violin Concerto No. 1 in G minor, Opus 26



Max Karl August Bruch was born in Cologne, Germany, on January 26, 1838, and died in Friedenau, near Berlin, on October 20, 1920. He composed his Violin Concerto in G minor during the years 1864 and 1867; after a number of revisions it achieved its final state in October 1867. There was apparently a performance of a preliminary version of the score in Koblenz on April 24, 1866, with soloist O. von Königslöw under Bruch's direction. The definitive version was first performed by Joseph Joachim (to whom the work is dedicated) in Bremen on January 7, 1868, with Karl Reinthaler conducting. The American premiere took place at the New York Academy of Music on February 3, 1872, under the direction of Carl Bergmann; Pablo Sarasate was the soloist. The concerto appeared frequently in Boston Symphony concerts for many years, including, in the BSO's first few decades, some performances of just the first two movements, or of the Adagio alone. Georg Henschel led the orchestra's first performances of the concerto on October 20 and 21, 1882, with soloist Louis Schmidt. Wilhelm Gericke's soloists included the orchestra's assistant concertmaster, Charles Martin Loeffler (who would later achieve considerable fame as a composer), Maud Powell, Teresina Tua, Norman Neruda, Otto Roth, Fritz Kreisler, and Willy Hess. Arthur Nikisch's soloists were Timothée Adamowski and Henri Marteau; Emil Paur's were Willy Hess, Kreisler, Anton Witek, and Irma Seydel; Max Fiedler's was Bessie Bell Collier; Ernst Schmidt's was Witek; Pierre Monteux's were Isolde Menges, Carmela Ippolito, and, in 1924, Cecilia Hanson. The orchestra's next performances weren't until 1951, with Yehudi Menuhin under Charles Munch, and then 1957, with Ruth Posselt under Richard Burgin. Since then, BSO performances of this concerto have featured Emanuel Borok with Arthur Fiedler conducting, Shlomo Mintz with Charles Dutoit, Anne-Sophie Mutter and Malcolm Lowe with Seiji Ozawa, Nadja Salerno-Sonnenburg with Andrew Davis, Miriam Fried with Grant Llewellyn, Akiko Suwanai with Seiji Ozawa, Itzhak Perlman with James Conlon, Sarah Chang with Charles Dutoit (the most recent Tanglewood performance, on August 21, 1998), and Pinchas Zukerman with Jeffrey Tate (the most recent subscription performances, in March 1999). In addition to the solo violin, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

Max Bruch was a child prodigy who grew into a gifted composer of extraordinary taste and refinement, a composer who could always be relied on to turn out works of professional finish and often of great beauty. He composed in virtually every medium and was highly successful in most. His cantata *Frithjof*, Opus 23 (1864), was extraordinarily popular for the rest of the century; it used to be given in Boston every year or so. Similarly his *Odysseus* (a cantata built on scenes from Homer), *Achilleus*, and a setting of Schiller's *Das Lied von der Glocke* were long popular in the heyday of the cantata and oratorio market that was fueled by annual choral festivals in just about every town of any size or cultural pretension in Europe or America. He also wrote three operas, three symphonies, songs, choral pieces, and chamber music. He was active as a conductor in Germany and England and eventually became a professor of composition at the Berlin Academy.

Yet today he is remembered primarily for a few concertos. There can be little doubt that the violin was his preferred solo instrument. With the exception of a double concerto for clarinet and viola, all of his major compositions for soloist with orchestra—three concertos, the *Scottish Fantasy*, a Serenade, and a *Konzertstück*—feature the vio-


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lin. The absence of other media in his concerto output was not for lack of opportunity or invitation. But Bruch felt a strong disinclination to compose for the piano. When Eugen d'Albert specifically asked for a piano concerto in 1886, Bruch wrote to his publisher Simrock, "Well—me, write a piano concerto! That's the limit!" Twelve years earlier, when Simrock had suggested that there might be a market for a cello concerto, Bruch was even more outspoken: "I have more important things to do than write stupid cello concertos!"

In any case, Bruch limited himself almost totally to the violin, and of his three concertos for that instrument, the first was one of his earliest successes and remains the most frequently performed of all his works. The fact that his other work has almost totally dropped out of sight may have been caused, in large part, by his desire to compose music that was immediately "accessible," comprehensible to the bulk of the audience on first hearing. Such music rarely retains its interest over the stylistic changes of a century. Bruch was certainly never embroiled in the kind of controversy that followed Brahms or Wagner or most of the other great innovators. In many respects he resembled the earlier Spohr and Mendelssohn, both of whom wrote a great deal of merely ingratiating music (though Mendelssohn, to be sure, also composed music that was more than

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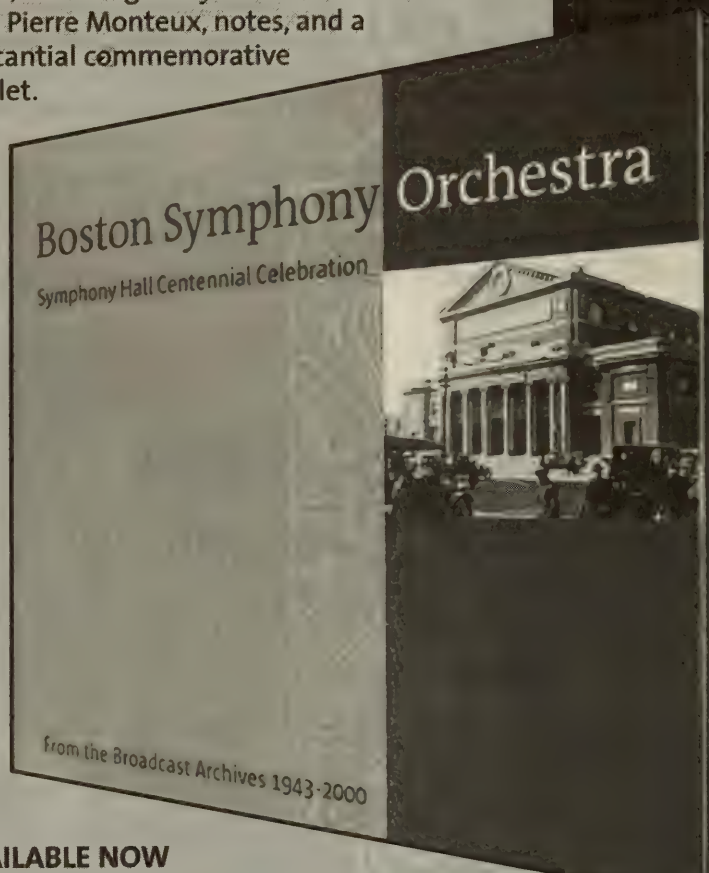
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that); it might be well made, but it did not speak to audiences across the decades, though every now and then someone would trot out one piece or another, having discovered that it was undeniably "effective."

One of the few works of Bruch that has not fallen into that rather patronizing category is his earliest published large-scale work (he had written an orchestral overture when he was eleven and a symphony when he was fourteen, but neither seems to survive), the present concerto. And it is, of course, the violinists who have kept it before the world, since it is melodious throughout and ingratiatingly written. The G minor concerto is so popular, in fact, that it is often simply referred to as "the Bruch concerto," though he wrote two others for violin, both in D minor.

Bruch had a great deal of difficulty bringing the work to a successful conclusion; he reworked it over a period of four years, which included even a public performance of a preliminary version. In the end, many of the details of the solo part came about as the result of suggestions from many violinists. The man who had the greatest hand in it was Joseph Joachim (who was, of course, also to serve much the same function for the violin concerto of Johannes Brahms); Joachim's contribution to the score fully justifies that placing of his name on the title page as dedicatee. He worked out the bowings as well as many of the virtuoso passages; he also made suggestions concerning the formal structure of the work. Finally, he insisted that Bruch call it a "concerto" rather than a "fantasy," as the composer had originally intended.

Bruch's planned title—"Fantasy"—helps to explain the first movement, which is something of a biological sport. Rather than being the largest and most elaborate movement formally, Bruch designs it as a "prelude" and labels it as such. The opening timpani roll and woodwind phrase bring in the soloist in a progressively more dramatic dialogue. The modulations hint vaguely at formal structures and new themes, but the atmosphere throughout is preparatory. Following a big orchestral climax and a brief restatement of the opening idea, Bruch modulates to E-flat for the slow movement, which is directly linked to the Prelude. This is a wonderfully lyrical passage; the soloist sings the main theme and an important transitional idea before a modulation to the dominant introduces the secondary theme (in the bass, under violin triplets). Though the slow movement ends with a full stop (unlike the Prelude), it is directly linked with the finale by key. The last movement begins with a hushed whisper in E-flat, but an exciting crescendo engineers a modulation to G major for the first statement (by the soloist) of the main rondo theme. This is a lively and rhythmic idea that contrasts wonderfully with the soaring, singing second theme, which remains in the ear as the most striking idea of the work, a passage of great nobility in the midst of the finale's energy.

—Steven Ledbetter

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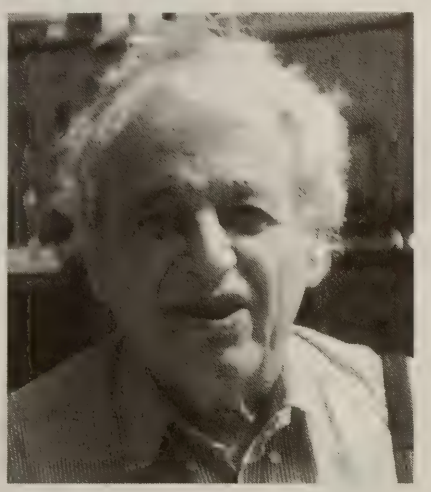
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György Ligeti
Hamburgisches Konzert for horn solo and chamber orchestra


Betty Freeman

György Sándor Ligeti was born in Dicsõszentmárton (now Tîrnäveni), Transylvania, Romania, on May 28, 1923, and later moved to Budapest for study. He fled Hungary in 1956 and has since lived primarily in Hamburg, Germany. Ligeti wrote his Hamburgisches Konzert *for French horn player Marie Luise Neunecker, to whom the score is dedicated, on commission from the ZEIT-Foundation, Hamburg. Neunecker was soloist and George Benjamin conducted the Asko Ensemble in the first performance of* Hamburgisches Konzert *on January 20, 2001, in Hamburg concerts under the auspices of the North German Radio. These are the first American performances. In addition to the horn solo, the title page of the score specifies two basset horns (which double B-flat and E-flat clarinets), four obbligato natural horns, and chamber orchestra, the latter consisting of two flutes (second doubling piccolo), oboe, bassoon, trumpet, trombone, percussion (suspended cymbal, finger cymbals, four bongos, tambourine, snare drum, bass drum, tubular bells, rin [Japanese Buddhist bell], glockenspiel, xylophone, vibraphone, marimbaphone, and timpani), two violins, viola, cello, and double bass.* Hamburgisches Konzert *is about fifteen minutes long.*

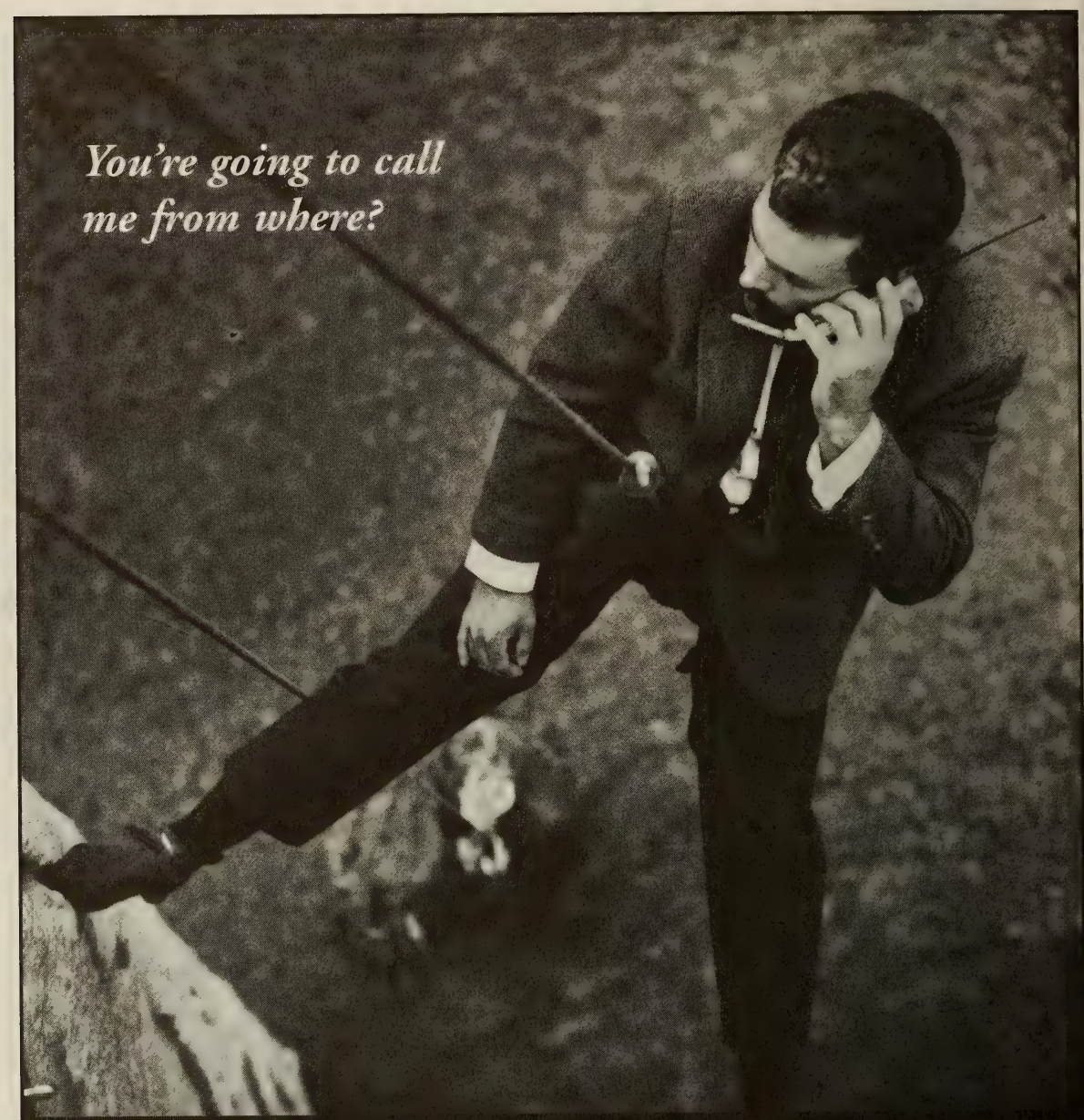
György Ligeti writes wonderfully characterful, intricately constructed, delightfully iconoclastic music. His communicative aim in a given work, indeed over the course of his career, is paradoxically darkly serious and Buster Keaton funny, as can be heard in his (to date) sole opera, *Le Grand Macabre*. Consider the following exchange near that opera's end, as the characters await the world's destruction as foretold by the apocalyptic messenger Nekrotzar:

> Nekrotzar: Forward, my fiery steed! Let's hear your final cry!
> Piet the Pot: Cock-a-doodle do!

The absurdity is heightened by the fact that Nekrotzar's "fiery steed" is in fact the town drunk, Piet the Pot. The setting for *Le Grand Macabre* is the fictional kingdom "Breughelland." Like the fantastical works of the sixteenth-century Flemish painter Pieter Breughel the Elder, an artist Ligeti greatly admires, the opera's plot is replete with social commentary, slapstick humor, and also violence and foreboding. Based on a 1934 play by Michel de Ghelderode, *Le Grand Macabre* is rooted in the absurdist theater of Ionesco and Jarry, touching also on Beckett. The sometimes hysterically funny, down-to-earth detail of *Le Grand Macabre*'s scenario simultaneously focuses and undermines the apparent bleak existentialism of its outcome. Or perhaps it's the world's end that merely tempers the continuing day-to-day lives of the opera's characters.

As in *Le Grand Macabre*, in Ligeti's music the ultra-serious is kept honest and human by the ridiculously insolent, and vice versa. Ligeti's experience with oppressive government powers—first the Nazis during World War II, who "allied" with Hungary, and later the Soviet Union—caused him to be wary of "systems" of any kind. As a Jew in Nazi-controlled Hungary during World War II, Ligeti was pressed into a forced-labor camp in Yugoslavia, only narrowly escaping near the end of the war as the Russians pushed into the region. (Ligeti's father and musically talented younger brother died in concentration camps. His mother survived the war and lived for many more years.)

After the war he attended the Academy of Music in Budapest, where his teachers included Ferenc Farkas and Sándor Veress. The great lights of Hungarian music, Bartók and Kodaly, were strong influences on most young musicians of Ligeti's generation; it



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remained for the more adventurous-minded, including Ligeti and his colleague, the composer György Kurtág, to break free somehow of this influence. In the late 1940s this became at once more difficult and more imperative as the oppressive cultural bureaucracy of Hungary's Stalin-backed regime demanded Soviet-style "cultural realism" of Hungary's artists. Folk materials and jingoistic pablum officially replaced intellectual curiosity and artistic exploration. Not surprisingly perhaps after the horror of Nazism, many of the young artists of Central Europe were initially taken in by communism's utopian promise. A few of Ligeti's pieces of the time are folksong settings and music of a character inoffensive to bureaucratic ears, but as time went by he began to encode certain works with subversive humor.

Ligeti's pieces from the late 1940s begin to show the technical assurance that has been the foundation of all his work, but it is with the eleven pieces of the solo piano work *Musica ricercata* that his work really starts to move beyond the shadow of Bartók. The varied character of these pieces, ranging from poignant lyricism to Transylvanian mystery (in an "homage à Bartók") to frenetic wit, is matched only by the diversity of the musical devices Ligeti employs. This approach resurfaces time and again throughout Ligeti's career, including in *Hamburgisches Konzert*. Ligeti later transcribed several movements of *Musica ricercata* for his Six Bagatelles for Woodwind Quintet. When this was first performed, one of the pieces had to be omitted as being too "modern" for the current cultural climate.

The mid-1950s were the time of a "thaw" in the Eastern Bloc countries following Stalin's death in 1953, and artists in the region slowly became more aware of the post-war experiments of their Western counterparts. Ligeti began to correspond with Karlheinz Stockhausen after hearing performances of Stockhausen's music broadcast from the West, and what he learned piqued his interest. When finally he left Hungary (at great personal risk) in 1956, he made his way first to nearby Vienna and then to Cologne,

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where for some time he stayed at Stockhausen's home, working and learning with his younger but more experienced contemporary in Cologne's new electronic music studio. Among his earliest important works in the West was a tape piece, *Artikulation*, in which he used electronic sounds in part to mimic the cadence and expression of the human voice, often to great comic effect. Ligeti's innate musicality gained him respect and friendship among avant-garde composers and musicians even as he rebelled against the ultra-abstract and controlled philosophy of serialism prevalent in the music of Stockhausen, Boulez, and others. He found sympathy in the work of another "outsider," the Argentina-born composer Mauricio Kagel, himself also newly arrived in West Germany.

It was partly through his work in electronic music that Ligeti was able to begin to realize a sonic texture that had haunted him virtually since childhood—a texture of music that would articulate a dense, room-filling spider web he encountered in a dream. Ligeti translated the process of layering discrete musical entities track-by-track onto electronic tape to the world of the "live" ensemble, first in *Apparitions* and later, more successfully, in *Atmospheres*. Relatively simple melodic shapes are layered and offset rhythmically and intervallically in an effect that might resemble a roomful of people singing the well-known medieval round "Sumer is icumen in" quietly to themselves

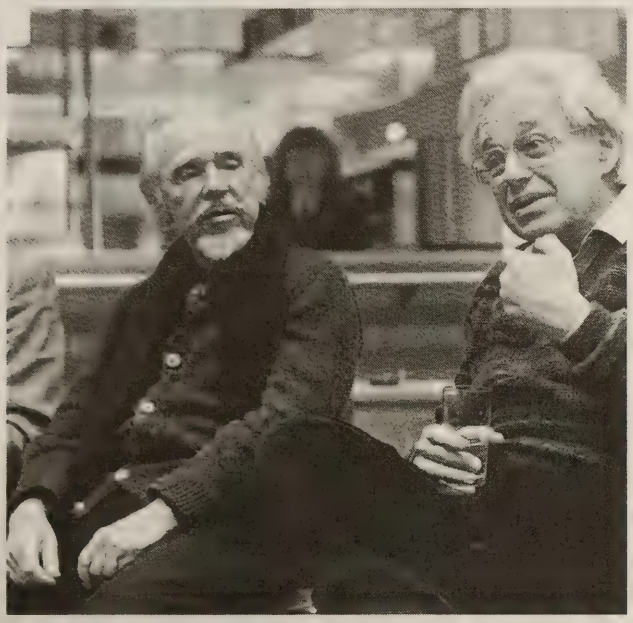


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without agreeing on tempo or beginning pitch. Always the consummate craftsman, Ligeti applied his knowledge of intricate strict counterpoint learned from the music of Ockeghem and other Renaissance masters to achieve the paradoxically chaotic sound. This became the famous "Ligeti sound," but was similar to experiments by such composers as Xenakis (in his *Metastasis*, for example) and Penderecki (in *De natura sonoris*). By the time the world at large became much more familiar with Ligeti's music due to its (unauthorized) use by Stanley Kubrick in the epic film *2001: A Space Odyssey* in 1969, Ligeti had moved on, through the quasi-theatrical vocal pieces *Aventures* and *Nouvelles aventures*, the Cello Concerto, and *Ramifications* to the important Chamber Concerto—another clear predecessor to his rhythm-obsessed music of the 1980s and 1990s. The Double Concerto for flute, oboe, and orchestra and *San Francisco Polyphony* (premiered by Seiji Ozawa with the San Francisco Symphony in January 1975) were among other significant works of the early 1970s prior to *Le Grand Macabre*.



Gisela Gronemeyer

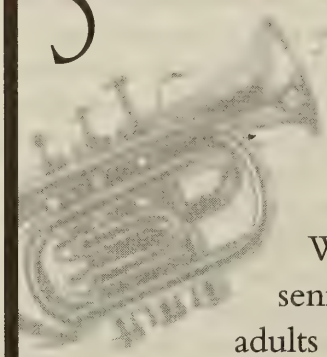
Ligeti with Conlon Nancarrow (left), whose player-piano music greatly influenced Ligeti's work

The early 1980s marked a turning point. After a relatively fallow period of several years following the composition of *Le Grand Macabre*, his most ambitious project to that point, Ligeti began to reconsider the very basis of his musical materials. One aspect of this was his study of Central African rhythmic polyphony. He also encountered the player-piano etudes of the American expatriate composer Conlon Nancarrow (b.1912), works that explore extremely complex combinations of tempo and rhythm, usually through the musical means of canon, a process already with many surface similarities to Ligeti's own. Nancarrow's work and the Central African music became the catalyst that sent Ligeti off on his new artistic phase.

This new phase began with the first book of the composer's Piano Etudes, written in the first years of the decade, and the Trio for Horn, Violin, and Piano, an homage to Brahms written in 1982. This latter piece incorporates many of Ligeti's experiments in rhythm as well as a new interest in using pitch materials derived from the natural harmonic series (as opposed to the equal-tempered scale that has dominated Western music since the early eighteenth century), which both violin and horn are capable of exploiting. The Horn Trio is a direct progenitor of the composer's three recent solo concertos, the Piano Concerto (1985-89), the Violin Concerto (1990-93), and the present work, a horn concerto in everything but name. The three pieces share characteristics and musical materials with the Horn Trio as well as with each other. Complex tempo relationships and the harmonic series are but two of these; also present in all three is Ligeti's delight in musical character and in musical craft, as illustrated in *Hamburgisches Konzert*'s movement titles and subtitles, alternately descriptive (Capriccio; Aria; Dance) and technical (Hocket, Canon).

The concerto takes its name from the Northern German port city of Hamburg, Ligeti's home for many years, the city of the concerto's commissioning body, and the city of work's premiere. Its origin as a work for the Dutch new music group the Asko Ensemble dictated to some degree the size of the ensemble, but Ligeti made a few colorful additions to the standard orchestra in the form of two basset horns (something between a standard and bass clarinet, but with a metal bell) and four obbligato natural (i.e., valve-

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less) horns, two in E-flat and two in F. Like the "ocarina chorus" in Ligeti's Violin Concerto, the natural horn choir provides pitches from the harmonic spectrum that most musicians have been trained to avoid. The soloist navigates between one sound-world and the other; when the two converge, the result doesn't so much sound out-of-tune as eerie and alien.

The six movements of *Hamburgisches Konzert* are each quite brief; only two (the fourth, "Solo, Intermezzo, Mixtur, Kanon"; and the fifth, "Spectra") are longer than three minutes. Even within each movement, the character of this Mad Hatter's tea party of a piece* rarely stays the same for long. The piece opens with first two and then all four of the natural horns in a closely spaced chord, leading quickly to the first entrance of the soloist, who climbs by scalar degrees to an F, the highest pitch of a clear perfect fifth in the strings.† This slowly evolving music, punctuated by accents, is interrupted near the end of the movement by a rising, sharply accented, accelerating figure. The rest of the piece might be heard as variations on these two disparate kinds of music. The second and third movements are closely related to one another in materials and in their three-part forms, like paraphrases of one another. "Solo, Intermezzo, Mixtur, Kanon," the fourth and longest movement, begins with a cadenza for the soloist, moves to a Bartókian dancelike section, a homophonic chordal section, and the canon—intricately tangled counterpoint much like that in Ligeti's pieces from thirty years earlier. "Spectra" develops the idea found at the start of the Praeludium of amorphous, slowly evolving chords based on harmonic overtone series. The very short final "Capriccio," after beginning with blithe jocularity, ends by touching momentarily on haunting, nostagic music taken from the last movement of the Horn Trio and the piano etude *Autumn in Warsaw*. This is only the last of the visits to Ligeti's own musical past that pervade the kaleidoscope of *Hamburgisches Konzert*.

—Robert Kirzinger

*Ligeti is a great admirer of Lewis Carroll's work.

†This brief passage, a "muddy" opening leading to a sudden transparent harmony, is characteristic of Ligeti and can be found in his works as early as the Cello Concerto. It happens again in *Hamburgisches Konzert*, at the end of the "Spectra" movement.

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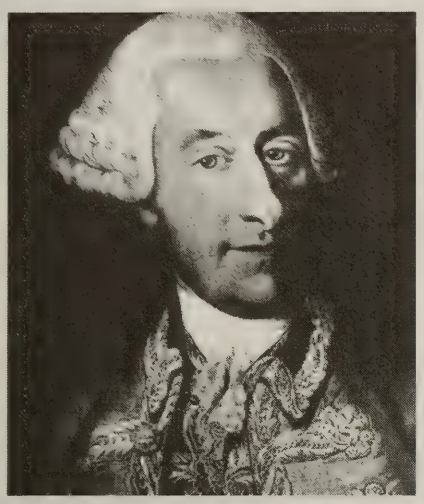
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Joseph Haydn
Symphony No. 42 in D



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. The manuscript of his Symphony No. 42 is dated 1771. There is no record of its first performance; Haydn presumably led it himself at Eszterháza, where he was Kapellmeister to Prince Nikolaus Esterházy (see below). This week's performances are the first by the Boston Symphony Orchestra. The score calls for two oboes, two bassoons (doubling the bass line), two horns, and strings.

Two things about the Haydn symphony on this week's program warrant immediate comment. One is its prominent placement at the end of the program, rather than as an appetizer or warm-up to some other "main course." Even more striking is the fact that this particular symphony is being played at all. In the BSO's performance file, as would presumably be the case for most orchestras, it is mainly the later Haydn symphonies, particularly the famous ones he wrote for London (Nos. 93-104), that have been played with any regularity. No. 88 in G has chalked up the most BSO performances of all. Others, typically with nicknames, have shown up too: latish ones like *The Queen of France* (No. 85), *The Hen* (No. 83), and *The Bear* (No. 82); even some very early ones like the triptych *Morning*, *Noon*, and *Night* (Nos. 6-8). In recent years, James Levine conducted No. 22, *The Philosopher*, here in 1994; Franz Welser-Möst No. 26, *Lamentatione*, in 1997; Bruno Weil No. 44, *Mourning* (*Trauer*), in 1998. *The Hornsignal* (No. 31) has been given by Koussevitzky, Gunther Schuller, and Seiji Ozawa. But beyond that, it is only thanks to enterprising conductors who have looked beyond the obvious choices that others from the staggering wealth of riches Haydn left us in this genre have been brought to our attention in the hall. (Several complete Haydn symphony cycles have at least been recorded.) No. 39, in G minor, which has been played here under several conductors—Erich Leinsdorf, Ozawa, and Kurt Sanderling—shows up for specific reasons: the key itself draws our attention (think Mozart), and it is a prime example of Haydn's "*Sturm und Drang*" symphonies written around the year 1770 (which include also the Symphony No. 42; more on this below). So how did this happen? When Ilan Volkov began planning this program, the idea was to contrast a warm, Romantically-oriented first half with a more exploratory second half. It was then decided to seek a middle-period Haydn symphony as daring in language (for its time) as the Ligeti work that precedes it. Volkov's choice was Haydn's Symphony No. 42.

In May 1761, when he was twenty-nine, Haydn was hired by Prince Paul Anton Esterházy to be Vice-Kapellmeister at the Esterházy court in what is now Hungary, where his duties (in Michael Steinberg's concise formulation) "combined the responsibilities of a modern composer-in-residence, music director, principal conductor, general manager, librarian, custodian of instruments, personnel manager (responsible, among other matters, for ensuring that members of the orchestra appeared in clean white stockings and white linen, with a freshly powdered queue or tie-wig), and music teacher." With the death of the Kapellmeister Gregor Joseph Werner in 1766, Haydn succeeded to that position, by which time his employer was Prince Nikolaus Esterházy, Paul Anton having died in 1762. Music was important to Nikolaus Esterházy, and Haydn would remain virtually indentured to him for the rest of that prince's life, even as his music began to circulate and he established a broad reputation. It was only with Nikolaus's death in 1790 that it became possible for Haydn to travel with any real frequency or freedom, thus paving the way for his visits to London at the height of his fame, since



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Nikolaus's successor (his son, another Paul Anton) was not only less interested in music, but even disbanded the Esterházy orchestra.

During his time in Esterházy employment, Haydn wrote a great deal of music in many genres—Masses, other sacred and choral music, operas, incidental music for plays, songs, chamber music including path-breaking string quartets as well as works for a now defunct string instrument played by Prince Nikolaus called the baryton (fitted with strings on front and back, this was simultaneously bowed from above and plucked from behind), and of course symphonies. As James Webster points out in The New Grove Dictionary of Music and Musicians, it was during his years as Esterházy Vice-Kapellmeister (1761-1765), i.e., before Prince Nikolaus's demands for much music on top of Haydn's continuing administrative duties really kicked in, that he was most productive as a composer of symphonies, turning out some twenty-five of them in those few years.



An engraving from 1770 of Prince Nikolaus Esterházy

Symphony No. 42 falls within the next important group of Haydn symphonies, a group that includes about a dozen written around the year 1770 and seen to epitomize the composer's *Sturm und Drang* ("storm and stress") style. The term denotes a German literary movement that reached its height around that time (the dramatists Goethe and Schiller were prime exponents) and also left its mark on painting and music. In music, the characteristics of *Sturm und Drang* encompass a sort of pointed, edgy nervousness achieved by combining piquant use of widely spaced intervals, accents, and linear dissonance together with irregularities of rhythm and phrasing, and the darker colorations afforded by the minor mode (which can be employed for local or passing effects even in the context of a major-mode work like Symphony No. 42). At the same time, the textural clarity of the small chamber-sized orchestra for which Haydn wrote at this time allowed these characteristics to emerge from the ensemble to maximum effect. Well-known examples among Classical symphonies include Haydn's aforementioned Symphony No. 39 in G minor, and Mozart's "little" G minor symphony (No. 25) of 1773. The other minor-key Haydn symphonies from this period include *Lamentation* (No. 26, in D minor), *Mourning* (No. 44, in E minor), *Farewell* (No. 45, in F-sharp minor), *La passione* (No. 49, in F minor), and No. 52 in C minor (no nickname).

Haydn's marking for the sonata-form first movement of this D major symphony is "Moderato e maestoso," the latter adjective implying a character both "stately" and "grand." If, as Ilan Volkov is doing this week, the conductor takes both repeats marked in the score—i.e., first repeating the exposition, and then the development-recapitulation complex—the effect is grand indeed, the movement running for more than a third of the symphony's nearly half-hour length. The other thing to note about this movement is that its development section utilizes a favorite Haydn trick, the "false recapitulation," in which the main theme shows up in clearly recognizable form, typically in the wrong key, before finally reemerging in the proper, home key to start the recapitulation. In fact we get two false recapitulations in this movement. The first, just moments into

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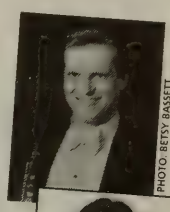


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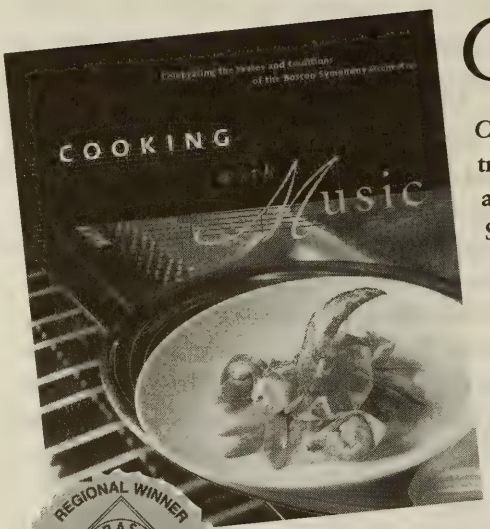
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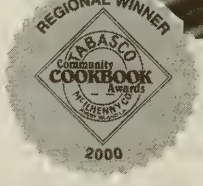
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the development, actually does begin in the home key of D but quickly moves away, preparing the second false return of the theme, this time in G. This in turn gives way to an agitated passage that finally brings in the true recapitulation.

The A major slow movement is likewise large, and likewise in sonata form. Strings predominate, oboes and horns being held in reserve to heighten the thematic materials at key moments. The development offers minor-mode reworkings first of the second theme (originally in E major, now in E minor) and then of the main theme (originally in A, now heard harmonically far afield first in B minor and then moving via a jaggedly syncopated passage over a pointedly descending bass line to F-sharp minor). The oboes and horns, which have been silent throughout the development, return to clarify the return to the home key at the recapitulation. Despite his tuneful themes, Haydn knew he was asking much from his listeners in a slow movement of this scope and inventiveness, at one point (as observed by Haydn authority H.C. Robbins Landon) striking out a "too eccentric" modulation in the manuscript and noting "*Diese war vor gar zu gelehrte Ohren*" ("That was for much too learned ears").

From here things are decidedly less weighty. The triplet-energized Menuet is full of accents, good humor, and virtually non-stop energy more suggestive of foot-stomping than courtly dancing. The Trio, for strings alone, combines grace, wit, a touch of the countryside, and off-kilter phrasing.

As finale we get a brief but inventive theme-and-variations. The theme (in two sections, each repeated) is straightforward, energetic, and highly inflected; Haydn gives it to the strings. Variation I is for the winds, II for scurrying strings over the original bass line, and III the expected "*minore*," i.e., a minor-mode treatment of the theme (D minor, though touches of F major afford some brightening). Now the theme returns to round things off, this time with winds joining in. The clever coda turns briefly indecisive as recollections of the *minore* intrude, but nothing can prevent the jubilant close, and Haydn signs off on the manuscript with his customary "*laus Deo*" ("praise God").

—Marc Mandel

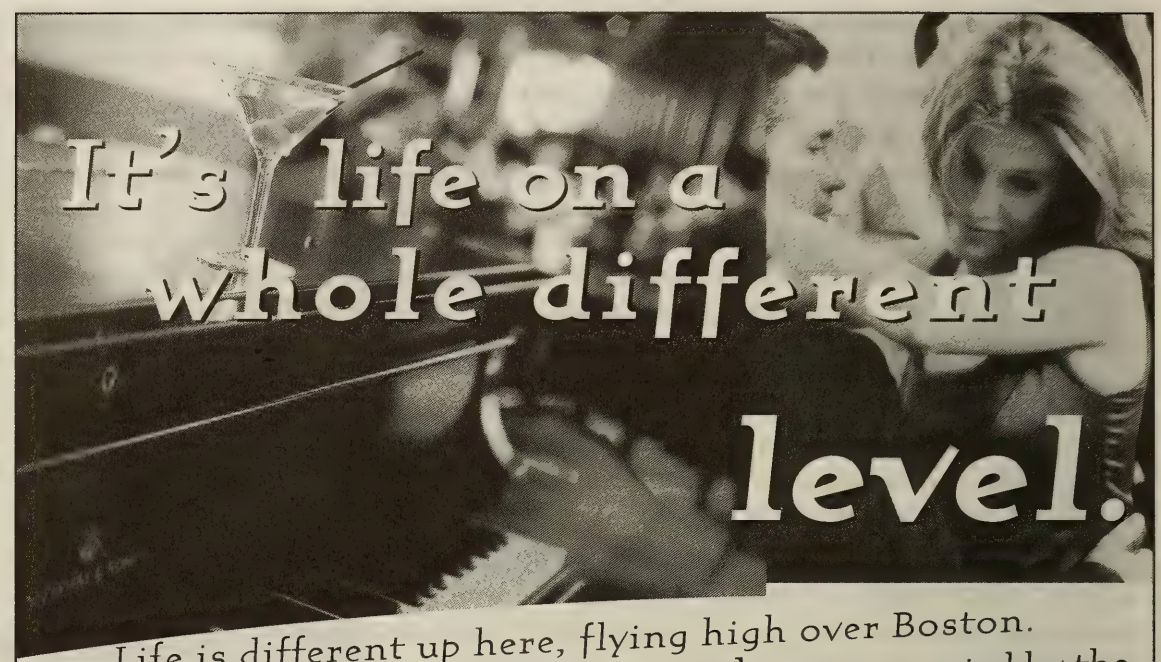
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The most recent biography of György Ligeti is Richard Toop's informative, enthusiastic volume in the wonderfully illustrated "20th-Century Composers" series (Phaidon paperback). Paul Griffiths's *György Ligeti*, originally published in 1983 but revised and updated extensively for a second edition in 1997, features Griffiths's usual perceptive and readable commentary on the major works as well as a brief interview with the composer (Robson paperback). Griffiths also wrote the article on Ligeti for the new (2001) edition of The New Grove Dictionary of Music and Musicians. The article for the earlier (1980) edition of Grove is by Ove Nordall, the author of two earlier German-language books on the composer. Richard Dufallo's *Trackings* features an interview with Ligeti as well as reminiscences by Dufallo himself and interviews with many important composers of Ligeti's generation, including Boulez, Stockhausen, Kagel, Xenakis, Cage, and others (Oxford University Press, 1989). A recording of Ligeti's *Hamburgisches Konzert* by Marie Luise Neunecker and the Asko Ensemble, the soloist and ensemble who gave the work its premiere, is scheduled to be released later this year or early in 2003 (Teldec "New Line"). It will be included in a volume of the "Complete Ligeti" series of recordings made with Ligeti's collaboration and encompassing all of his works excepting juvenilia. The series began on the Sony Classical label, which released seven volumes including the opera *Le Grand Macabre*. The first of Teldec's releases, including the Piano Concerto, *Melodien*, and other works, appeared in 2001. The series as a whole is the most obvious place to start when considering the Ligeti discography. Pierre Boulez's recordings of Ligeti's music for Deutsche Grammophon—particularly the disc of concertos for cello, piano, and violin—are also significant.

—Robert Kirzinger

The first full-scale biographical study of Schumann in English is Boston University professor John Daverio's *Robert Schumann: Herald of a "New Poetic Age"* (Oxford paperback). Daverio's discussion of *Genoveva* is in a particularly interesting chapter entitled "The Musical Dramatist," which also treats Schumann's incidental music to *Manfred* and his *Scenes from Goethe's "Faust."* Daverio has also written the Schumann entry in the recently revised (2001) New Grove Dictionary of Music and Musicians. Gerald Abraham's older article on Schumann from the 1980 edition of The New Grove was reprinted in *The New Grove Early Romantic Masters 1–Chopin, Schumann, Liszt* (Norton paperback). Eric Frederick Jensen's *Schumann* is a recent addition (2001) to the Master Musicians Series (Oxford); *Genoveva* is discussed in the chapter "Schumann's

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Dramatic Works." Hans Gál's *Schumann Orchestral Music* in the series of BBC Music Guides is a useful small volume that includes a chapter on the composer's overtures (University of Washington paperback). *Robert Schumann: The Man and his Music*, edited by Alan Walker, includes a chapter by Frank Cooper on his "Operatic and Dramatic Music" including *Genoveva* (Barrie and Jenkins). Good recordings of the overture to *Genoveva* include Rafael Kubelik's, originally released as part of his Schumann symphony cycle with the Berlin Philharmonic (Deutsche Grammophon, in and out of print) and Christian Thielemann's more recent one with the Philharmonia Orchestra (Deutsche Grammophon, with the Symphony No. 3, *Rhenish*, and the Overture, Scherzo, and Finale). I have not heard Neeme Järvi's with the London Symphony, on a disc with Schumann's Overture, Scherzo, and Finale and his concert overture *Julius Caesar* (Chandos). For a complete recording of *Genoveva*, Kurt Masur's with the Leipzig Gewandhaus Orchestra (Berlin Classics) is generally better characterized and conducted than the more recent recording by Nikolaus Harnoncourt with the Chamber Orchestra of Europe (Teldec), though both offer good singing. Note, however, that the Masur recording includes a German-only libretto without translation.

Only recently has a full-length English-language study of Bruch appeared: *Max Bruch: His Life and Works*, by Christopher Fifield (Braziller). Fifield is also author of the new Bruch entry in the 2001 edition of The New Grove, which includes a corrected work-list. Not unexpectedly, there are many more recordings of the G minor violin concerto than can be listed here, among them (listed alphabetically by soloist) those by Joshua Bell with Neville Marriner and the Academy of St. Martin in the Fields (London), Jascha Heifetz with Malcolm Sargent and the New Symphony Orchestra of London (RCA), Yehudi Menuhin with Walter Susskind and the Philharmonia Orchestra (EMI), Anne-Sophie Mutter with Herbert von Karajan and the Berlin Philharmonic (Deutsche Grammophon), Itzhak Perlman with Bernard Haitink and the Concertgebouw Orchestra (EMI), Perlman this time with André Previn and the London Symphony Orchestra (also EMI), Gil Shaham with Giuseppe Sinopoli and the Philharmonia Orchestra (Deutsche Grammophon), Isaac Stern with Eugene Ormandy and the Philadelphia Orchestra (Sony Classical), and Maxim Vengerov with Kurt Masur and the Gewandhaus Orchestra of Leipzig (Teldec).

The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon; the Symphony No. 42 is discussed in Volume II, "Haydn at Eszterháza," which chronicles the years 1766-1790 (Indiana University Press). The Haydn entry in the recently revised New Grove Dictionary of Music and Musicians (2001) includes a new article by James Webster and a work-list by Georg Feder. The entry from the 1980 edition of Grove—article by Jens Peter Larsen, work-list by Feder—was conveniently reprinted as *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger). Haydn's Symphony No. 42 has been as seldom recorded as it is played. The only current listings are those by Adam Fischer with the Austro-Hungarian Haydn Orchestra in Volume 3 (Nos. 40-54; five discs) of his ongoing Haydn series for Nimbus, by Bruno Weil with the period-instrument Tafelmusik (Sony Vivarte), and by Christopher Hogwood in his complete Haydn cycle with the Academy of Ancient Music (L'Oiseau-Lyre).

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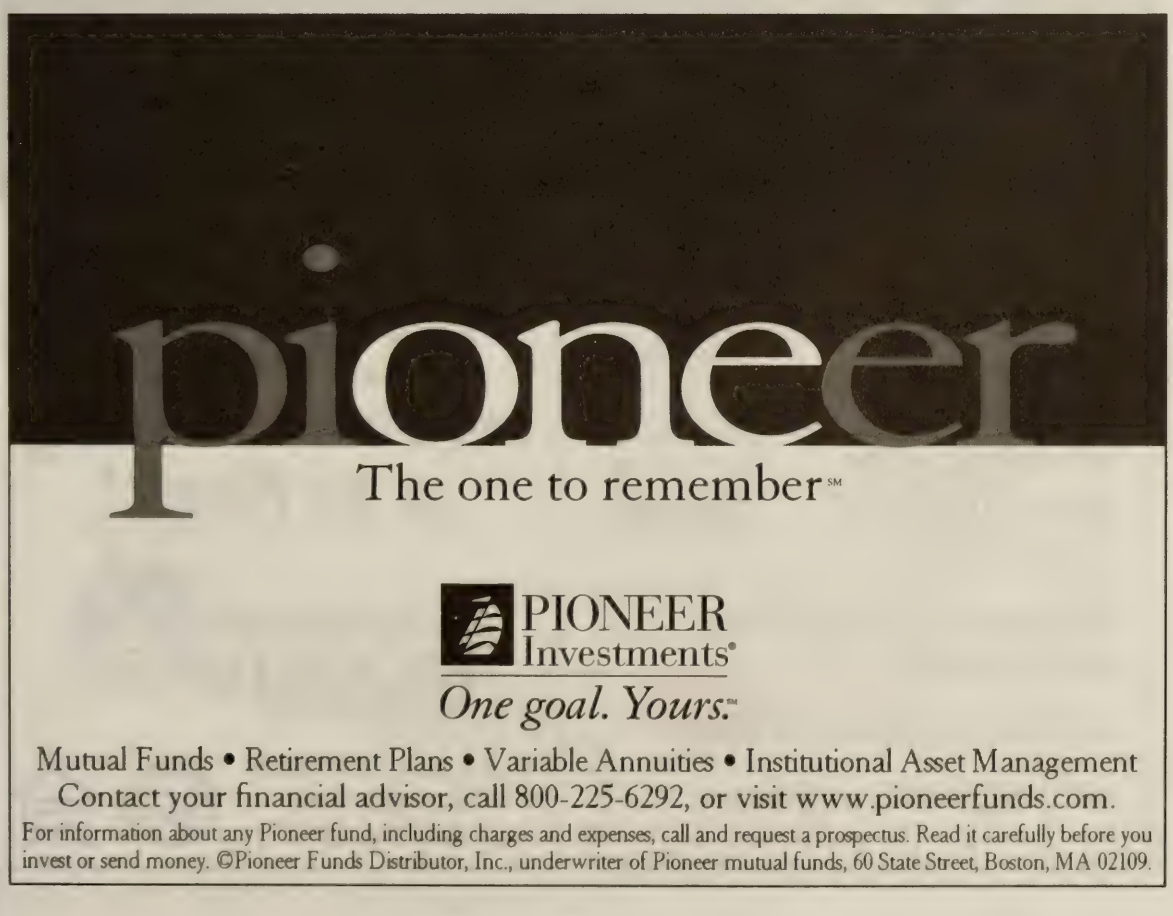
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Ilan Volkov



Ilan Volkov was assistant conductor of the Boston Symphony Orchestra from the beginning of the 1998-99 season through this past summer's Tanglewood season. His appearances at these concerts mark his first as guest conductor with the orchestra. Recently Mr. Volkov was appointed chief conductor of the BBC Scottish Symphony Orchestra, the youngest conductor ever to be named to such a post with a BBC orchestra. He will begin his three-year appointment in January 2003 and in May of that year will conduct the Scottish Symphony Orchestra on a tour to the Far East, including China. In July 2003 he will make his BBC Proms debut with the orchestra in two concerts at the Royal Albert Hall. Born in Israel in 1976, Ilan Volkov started playing the violin at the age of six. He studied conducting with Mendi Rodan at the Rubin Academy of Music in Jerusalem and continued his studies at the Royal Academy of Music. At nineteen he was appointed Young Conductor in Association for Britain's Northern Sinfonia. This relationship continued into the 1997-98 season, when he became conductor of the Young Sinfonia, Northern Sinfonia's youth orchestra. Mr. Volkov conducted the Northern Sinfonia and the contemporary music group Vaganza in the BBC's "Sounding the Century" series on Radio 3 and in their London debut in the 1998 Spitalfields Festival. He was principal conductor of the London Philharmonic Youth Orchestra from 1997 to 2000. Mr. Volkov's guest conducting appearances have included concerts with the New York Philharmonic, London Philharmonic, Gothenburg Symphony, BBC Philharmonic, Frankfurt Radio Symphony, Stavanger Symphony, Malmö Symphony, Russian National Symphony, Atlanta Symphony, Hallé Orchestra, Northern Sinfonia, and Scottish Chamber Orchestra.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.





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He also served as assistant conductor to Sir Andrew Davis for Mozart's *Le nozze di Figaro* at Glyndebourne. He has worked in Israel with the Jerusalem, Israel, and Haifa Symphony orchestras. Future engagements include appearances with the Helsinki Philharmonic, Ulster Orchestra, NDR Symphony, Israel Chamber Orchestra, the Deutsches Symphonie-Orchester Berlin, the Asko Ensemble, and his debut with Glyndebourne Touring Opera conducting *Eugene Onegin*. He has worked with such soloists as Emanuel Ax, Daniel Barenboim, Andreas Haefliger, Gidon Kremer, Viktoria Mullova, Olli Mustonen, Garrick Ohlsson, Mstislav Rostropovich, Heinrich Schiff, and Thomas Zehetmair. Ilan Volkov made his Boston Symphony Orchestra debut at Tanglewood in August 1999 and his subscription series debut at Symphony Hall in January 2000. He conducted the orchestra most recently in October 2000, in a program of Stravinsky, Saariaho, and Beethoven.

Ida Haendel



Born in Chelm, Poland, Ida Haendel began playing the violin when only three and a half years old. Her father, an artist, recognized her talent and devoted as much time as possible toward furthering her career. Her studies began at the Warsaw Conservatory, where she earned a gold medal at the age of seven and won the Huberman Prize. After leaving Poland, she continued her studies with Carl Flesch and George Enescu. Ms. Haendel began her professional career as a child prodigy at the Queen's Hall in London under the baton of Sir Henry Wood, playing the Brahms Violin Concerto. During World War II she lived in London, becoming a British subject, and gave many concerts for the troops. When the war ended, her international career developed with performances throughout Europe, Israel, North and South America, the Far East, and the USSR. A regular visitor to the United Kingdom's major orchestras, she has accompanied them on many foreign tours. She traveled with the London Philharmonic to the first Hong Kong Arts Festival in 1973 and on their subsequent tour of China; with the BBC Symphony to Germany, Australia, and Hong Kong, and with the English Chamber Orchestra to Mexico. In 1998 she took part in a tour to Japan with the City of Birmingham Symphony Orchestra led by Sir Simon Rattle. Ms. Haendel collaborates with such eminent conductors as Haitink, Rattle, Decker, Sanderling, and Ashkenazy. She has made regular appearances at major festivals, including Edinburgh and the BBC Proms. Recent engagements have included appearances with the Boston Symphony Orchestra, Royal Philharmonic, Bayerisches Staatsorchester, Deutsches Symphonie-Orchester, and Los Angeles Philharmonic. Her 1999-2000 season included concerts with the Budapest Festival Orchestra as well as recitals in London, Mexico, and the United States, including Tanglewood. Ms. Haendel, who speaks seven languages, has published the first part of her autobiogra-



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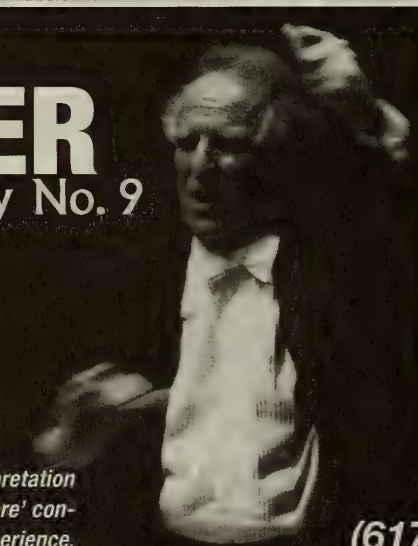
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phy (*Woman with Violin*) and is currently working on a second volume. Canadian Broadcasting recently completed a two-part documentary on her life. In September 1982, Ida Haendel was awarded the Sibelius Medal by the Sibelius Society of Finland on the twenty-fifth anniversary of the composer's death, in recognition of her distinguished performances of his Violin Concerto. In the 1991 New Year's Honours List she was named a CBE for her outstanding services to music. Ms. Haendel records for the EMI, Decca, and Testament labels. Recent releases include a disc of chamber music with pianist Vladimir Ashkenazy for Decca and a recording of Bach solo works for Testament. Videos of her performances are available from Video Artists International. Ida Haendel made her Boston Symphony Orchestra debut in February 1990 with the Brahms Violin Concerto and has returned to Symphony Hall for performances of the violin concertos by Sibelius (January 1993), Beethoven (January 1996), and Dvořák (November 1999).

James Sommerville

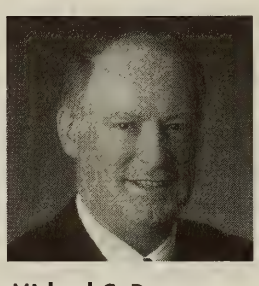


James Sommerville joined the Boston Symphony Orchestra as principal horn in January 1998. After winning the highest prizes at the Munich International Competition, Concours de Toulon, and Canadian Broadcasting Corporation Young Performers Competition, and with the support of the CBC and generous grants from the Canada Council and the Macmillan Foundation, Mr. Sommerville embarked on a solo career that has brought critically acclaimed appearances with all the major Canadian orchestras, the radio orchestras of Bavaria and Berlin, and many others throughout North America and Europe. Recent engagements have included solo appearances in Winnipeg, Vancouver, Toronto, and Chicago, and chamber music in Boston, Toronto, Quebec, Montreal, New Hampshire, and Colorado Springs. Mr. Sommerville's recording of the Mozart horn concertos with the CBC Vancouver Orchestra won the 1998 JUNO Award for Best Classical Recording in Canada. His CBC recordings of Britten's Serenade for Tenor, Horn, and Strings (with tenor Benjamin Butterfield, conductor Simon Streatfield, and the Manitoba Chamber Orchestra) and *Canticle III* were also nominated for Junos, in 1999 and 1997. Mr. Sommerville has recorded chamber music for the Deutsche Grammophon, Telarc, CBC, Summit, and Marquis labels. As a former member of the Montreal Symphony Orchestra, Toronto Symphony Orchestra, Symphony Nova Scotia, and as acting solo horn of the Chamber Orchestra of Europe from 1996 to 1998, he has toured and recorded extensively as an orchestral player. As a chamber musician, he is heard regularly on the CBC network, for which he has recorded all of the standard horn repertoire for broadcast. As principal horn of the Boston Symphony, he is a member of the Boston Symphony Chamber Players. Mr. Sommerville has performed as guest artist and faculty member at many chamber music festivals, including the Vancouver Chamber Music Festival, Scotia Festival, Festival of the Sound, Domaine Forget, and the Banff International Festival of the Arts. He also devotes his talents to the performance of early music on period instruments, and, through the Canada Council and Ontario Arts Council, has commissioned many new works, most recently the Keith Bergs Concerto for Horn and Brass Ensemble, released on the Opening Day record label with the Hannaford Street Silver Band and Bramwell Tovey. Mr. Sommerville teaches at the New England Conservatory and at Boston University. He has previously been featured with the BSO in Richard Strauss's Horn Concerto No. 1 under the direction of André Previn, Britten's Serenade for Tenor, Horn, and Strings with Federico Cortese conducting, and, earlier this season, Frank Martin's Concerto for Seven Winds, Timpani, Percussion, and String Orchestra under Seiji Ozawa.

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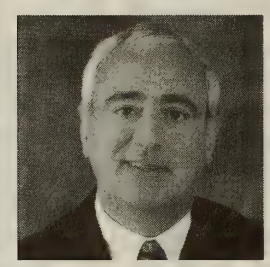
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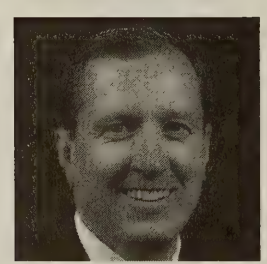
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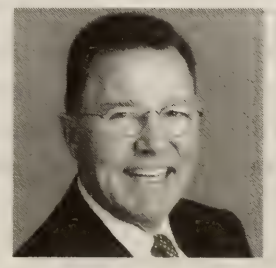
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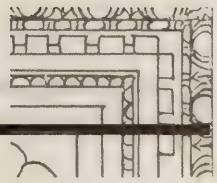
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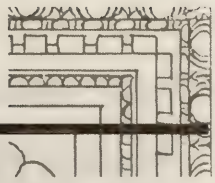
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Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.



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NEXT PROGRAM. . .

Thursday, February 7, at 10:30 a.m.
(Open Rehearsal)
Thursday, February 7, at 8
Friday, February 8, at 1:30
Saturday, February 9, at 8

Pre-Concert Talks by
John Daverio,
Boston University

DANIELE GATTI conducting

ALL-BRAHMS PROGRAM

Variations on a Theme by Haydn, Opus 56a

Schicksalslied (*Song of Destiny*), Opus 54, for chorus and orchestra, on a poem by Friedrich Hölderlin

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

INTERMISSION

Symphony No. 4 in E minor, Opus 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

The young Italian conductor Daniele Gatti makes his much-anticipated Boston Symphony debut next week with an all-Brahms program. Johannes Brahms revered the music of the past, particularly that of Beethoven and Haydn. He reflected that reverence in pieces such as the *Haydn* Variations, one of his first important scores for full orchestra. Brahms's *Schicksalslied* (*Song of Destiny*), for chorus and orchestra, sets words by the great Romantic poet Friedrich Hölderlin (1770-1825) that contrast the eternal bliss of the gods with the torments of humanity. Following the infamous long delay in composing his first symphony, Brahms created four such works, the last being his Symphony No. 4 in E minor, completed in 1885, and which stands as one of the greatest masterworks of the nineteenth century.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, February 7, at 10:30 a.m. (Open Rehearsal)
Thursday 'B'—February 7, 8-9:50
Friday 'A'—February 8, 1:30-3:20
Saturday 'B'—February 9, 8-9:50

DANIELE GATTI conducting
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-BRAHMS PROGRAM	Variations on a Theme by Haydn *Schicksalslied*, for chorus and orchestra Symphony No. 4

Wednesday, February 13, at 7:30 p.m. (Open Rehearsal)
Thursday 'D'—February 14, 8-9:45
Friday 'B'—February 15, 1:30-3:15
Saturday 'A'—February 16, 8-9:45
Tuesday 'B'—February 19, 8-9:45

DAVID ROBERTSON conducting
STEVEN ISSERLIS, cello

STRAVINSKY	*Symphonies of Wind Instruments*
HAYDN	Cello Concerto in C
BENJAMIN	*Palimpsest*
HAYDN	Symphony No. 93

Thursday 'C'—February 21, 8-10:25
Friday Evening—February 22, 8-10:25
Saturday 'B'—February 23, 8-10:25

JAMES LEVINE conducting

DVOŘÁK	*Carnival* Overture
LIGETI	*Ramifications* (1969) for string orchestra
MOZART	Symphony No. 41, *Jupiter*
WUORINEN	*Grand Bamboula* (1971) for string orchestra
SCHUMANN	Symphony No. 2

Programs and artists subject to change.

Thursday, February 28, at 10:30 a.m. (Open Rehearsal)
Thursday 'A'—February 28, 8-9:55
Friday 'A'—March 1, 1:30-3:25
Saturday 'A'—March 2, 8-9:55
Tuesday 'C'—March 5, 8-9:55

INGO METZMACHER conducting
JEAN-EFFLAM BAVOUZET, piano

STRAVINSKY	*Orpheus*
MESSIAEN	*Réveil des oiseaux*
BEETHOVEN	Symphony No. 2

Thursday 'D'—March 7, 8-9:55
Friday 'B'—March 8, 1:30-3:25
Saturday 'B'—March 9, 8-9:55
Tuesday 'B'—March 12, 8-9:55

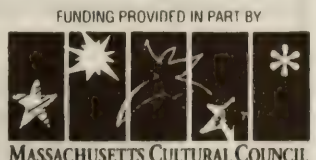
HANS GRAF conducting
MARINA PICCININI, flute
ANDREAS HAEFLIGER, piano

COLGRASS	New work for flute, piano, and orchestra (world premiere; BSO commission)
SCHUBERT	Symphony in C, *The Great*

Thursday 'C'—March 14, 8-10:05
Friday 'A'—March 15, 1:30-3:35
Saturday 'A'—March 16, 8-10:05
Tuesday 'C'—March 19, 8-10:05

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin

DEBUSSY	*Prelude to The Afternoon of a Faun*
PREVIN	Violin Concerto (world premiere; commissioned by the BSO)
RACHMANINOFF	Symphony No. 2

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Offering a buffet-style dinner at Symphony Hall from 5:30 to 7:45pm prior to all BSO evening concerts. Receive an appetizer, soup, and salad, and choose from three delicious entrées. In addition, coffee and tea will be served at the table, and guests may select from the dessert buffet.



The Café is located in the Cohen Wing at Symphony Hall.

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SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9270.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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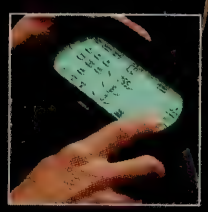


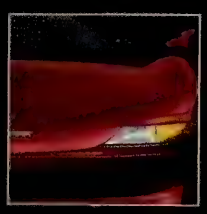
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